THE

COMPLETE PSALMODIST:

OR THE

ORGANIST'S PARISH-CLERK'S,

AND

PSALM-SINGER'S COMPANION.

CONTAINING

- 1. A new and complete Introduction to Pfalmody, and musical Dictionary.
- II. Five and Thirty capital ANTHEMS, composed of SOLOS, FUGUES, and CHORUSSES, after the Cathedral Manner.
- III. A complete Set of grave and folemn PSALM TUNES, both ancient and modern: containing near one Hundred different TUNES, properly adapted to the most sublime Portions of the PSALMS, being proper for Parish-Clerks, and useful to country Congregations.
- IV. A Set of DIVINE HYMNS, fuited to the Feafts and Fasts of the Church of England, with several excellent CANONS of three and four Parts in one.
- The whole fet in SCORE, for one, two, three, four and five VOICES, with the Baffes figured for the ORGAN; principally defigued for the Use of COUNTRY CHOIRS.

The SEVENTH EDITION, with large and new Additions.

By JOHN ARNOLD, Philo Musicæ.

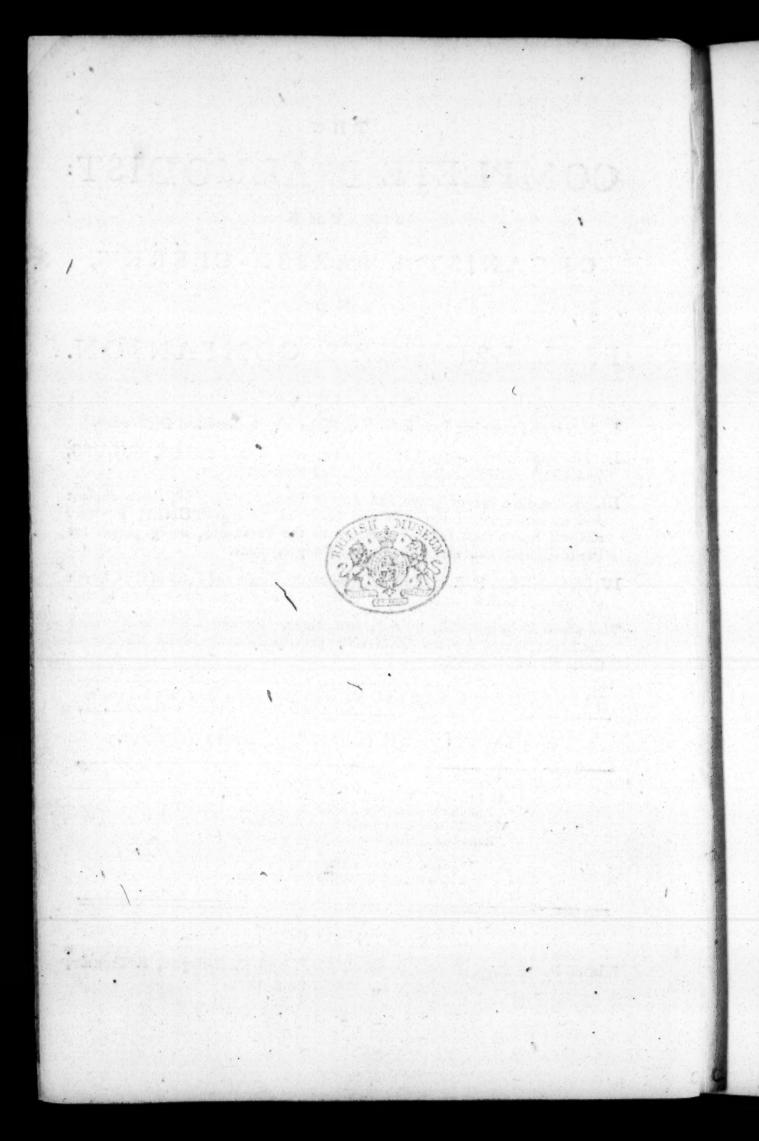
All hallow'd Acts should be perform'd with Awe, And Reverence of Body, Mind, and Heart: We've Rules to pray; but those who never saw Rules how to sing, how should they bear a Part?

> T' avoid therefore a difagreeing Noise, This will unite the Organ and the Voice.

LONDON:

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[Price Four Shillings and Six Pence.]



PREFACE.

SINGING of Psalms is so sit a Part of Divine Service, so natural and Expression of our Joy, and serves to so many noble Ends, that it comes recommended to us by the Practice of all Nations, seems to be as ancient as Public Worship, and has had the good Fortune to be approved of by all Parties of what Denomination seever; and therefore the Psalmist directs his Precept, not to any peculiar Church of GOD, but to all Lands, to serve the Lord with Gladness, and to come before his Presence with a Song.

Therefore the Defign of this Undertaking is to better and improve this excellent and useful Part of our Service, to keep up an Uniformity in our Parish Churches, and bring them as much as may be to imitate their Mother Churches, the Cathedrals; so that all the Tunes in this Work are composed as near as can be after the Cathedral Manner, and so well adapted to the Compass of the several Voices, that all who are capable of Harmony, may join in this heavenly Chorus, and "Young Men and Maidens, old Men and Children, may praise the Name of the Lord; Psalm CXLVIII. Ver. 12." This will be a Means to add to the Church daily, and also make us glad to go into the House of the Lord; it will ravish our Hearts with the Harmony of God's Love and Goodness, whilst our Voices are joined in his Praises; that, having perfectly learned our Parts here, we may at last come to join with the Heavenly Chorus, and sing Hallelujahs to all Eternity:

In Order, to which End I have here presented you first with a complete and concise Introduction to Psalmody and musical Dictionary, and have selected five and thirty choice and capital Anthems, all set in Score, the greatest Part of them being composed by some of the most eminent Doctors and Masters of Music, Organists to several of our Cathedrals, at which Places they are now frequently performed; also by several other principal Choirs in England, and have collected near one Hundred of the very best Psalm Tunes, both ancient and modern, which I have properly adapted to the most sublime Portions of the Psalms; to which I have added a Set of Divine Hymns, suited to the Feasts and Fasts of the Church of England; with several excellent Canons of three and sour Parts in one; proper to be sung after divine Service, whilst the Congregation is going out of Church, in lieu of a full Organ Voluntary, which is always performed in those Churches that are furnished with an Organ, to play the Congregation out, as it is stiled.

In this Edition, I have in the following Anthems and Psalm Tunes set: the three upper Parts in the G Cliff, as I find it more eligible for country Choirs than the C Cliff; and fince of late Years several Kinds of musical treble Instruments have been introduced into many country Churches, to accompany the Voices, as Violins, Hautboys, Clarinets, Vauxhumanes, &c. which Cliff is also much more suitable to those Instruments, and have placed the Tenor, which has the principal Air, and is designed for the leading Part, next the Bass, which also renders it much more convenient for Performers on the Organ, &c. and have also sigured the Basses for the Organ, which, I slatter myself will make the whole Work of great Use to Organists, as well Parish Clerks as all Teachers and Scholars, and all other Lovers and Practicers of Divine Music whatever, and be the completest of the Kind and Price ever published.

I am not so vain as to flatter myself that this Collection is completely persect: notwithstanding upon a judicious Probation, considering the largeness of the Untertaking, I hope the Errata will be sound but small, having

been careful to have it as correct as in my Power.

Every Man is pleased with his own Conceptions, but it is an impossibility for any Author to deliver that which will please all; but, fince so large a Number as Two Thousand Copies of this Work is printed, each Edition, will, I presume, thoroughly evince the Usefulness thereof; and by the great Improvements and Additions which I have now made, I hope this Edition will be as candidly received as the former, and, if by what I now offer to the Public, continues to be instrumental, in propagating the Knowledge of this most excellent Art, of which I profess myself a very great Lover, it will give me ample Satisfaction, and with a secret Complaisance of Mind, I shall reslect on what I have done, to advance the Praise and Glory of that God, who is the Author of Harmony.

Let ev'ry Church give God what Churches owe, Sending up Hallelujahs from below.

Great Warley, Effex, July 19th 1779.

J. A.

A New INTRODUCTION to

PSALMODY.

The GAMUT, or SCALE of MUSIC.

G folreut in Alt	Sol	N. P.
F faut	—————Fa——	
E la	La	
D lafol	Sol	
C solfa	Fa H	
B fabemi-	———— Mi—— \ Z	
A lamire	- $ -$	
G solreut	Cliff————Sol——	
F faut	Fa	
E lami———		
D folre	T Sol	
C folfaut-	Cliff———————————————————————————————————	11
B fabemi II	$\begin{bmatrix} Sol & \\ Sol & \\ Fa & \\ Mi & \\ La & \\ \end{bmatrix}$	
A lamire	La	H
G solreut	Sol . }	Tenor.
F faut	Cliff————Fa——	7
E lami	La	()
D Solre		
C faut	Fa [F	
B Mi	Mi	
A re	La	
G amut -		
FF faut	Fa	4.4

THE Gamut is the Ground of all Music, whether Vocal or Instrumental; and was composed, says Dr. Croxall, by Guido Aretinus, an Italian Abbot, about the year 960, out of a Sapphic Hymn of Paulus Diaconus, viz.

Ut-queant laxis Re-sonare fibris Mi-ra gestorum Fa-muli tuorum, Sol-ve polutis La-biis reatum.

In the foregoing Scale are these three Characters, viz.

which must be understood as the three Signal Cliss's. The first of which is peculiar

peculiar to the Bass, and is called the F-saut or F-Cliff, because the Letter F is placed on the same Line with it; and its proper Place is on the sourth

Line from the Bottom as in the Scale.

The second is the C-solfaut or C-Cliff, because the Letter C is always on the same Line with it, in which is set the Tenor, Counter-Tenor, and other inward Parts in Music; it is placed on the sourth Line from the Bottom in the Tenors, and on the middle Line in the Counter-Tenors, for the better Conveniency of the higher Notes: But, let it be placed on any other Line, still that Line is C, and the Lines and Spaces, above and below, have their Keys shifted according to it.

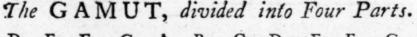
The third is the G-Solreut or G-Cliff, because the Letter is on the same Line with it; its constant Place is on the second Line, from the Bottom,

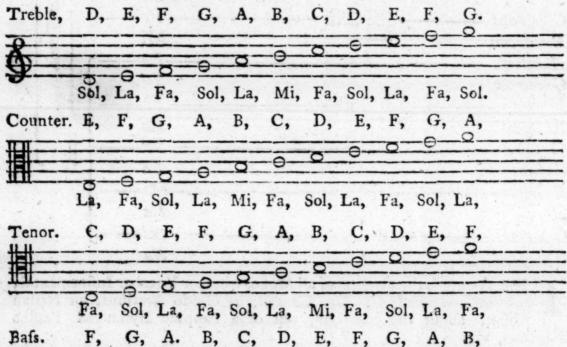
in which is fet the Treble, or the highest Part in Music.

N. B. They are called Cliffs, from Clavis, a Key; because they open to us the true Meaning of every Lesson; which being set down without one of these Cliffs, wou'd signify no more than a Parcel of Cyphers in Arithmetic, without a Figure before them.

But for the better Explanation of the Cliffs, I have here fet them down in four Parts separately, as in the following Scale, which shews you how to

name your Notes in any Part.





Fa, Sol, La, Mi, Fa, Sol, La, Fa, Sol, La, Mi, Thus stands the Scale in ev'ry Part, Which must be learned off by Heart,

The

The first thing to be done, in order to the right Understanding of Psalmody, is to get the Keys (which are Seven in Number, viz. A, B, C, D, E, F, G,) perfectly by Heart upwards and downwards, as they stand on their Lines and Spaces in the Gamut or Scale of Music: which Keys are also express'd by Seven different Sounds, as they ascend, viz. from A to B, is a whole Tone; from B to C, is a Semi, or half, Tone; from C, to D, a whole Tone; from D to E, a whole Tone; from E to F, a Semitone; from F to G, a whole Tone; from G to A, a whole Tone, &c. with their Octaves which begin the same over again.

N. B. That all Notes that ascend above F, which is on the highest Line in the Treble, are called in Alt, as G, in Alt, &c. And all Notes that are below Gamut in the Bass, are called double as F F, double F, &c. but these last mentioned are chiefly for

the Organ, Harpsichord, &c.

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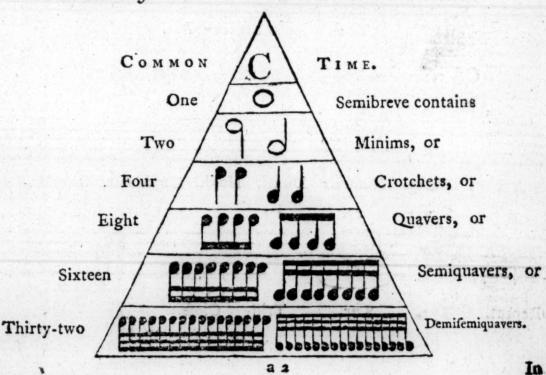
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The Names and Measures of Notes and their RESTS.

Notes.	Semibreve, 1 Bar	Minim,	Crotchet,	Quaver,	Semiquaver,	Demifemiq-
	1_0_	T-P-			T-P-	
Rests.			-			

The Semibreve is called the Measure Note, and guideth all the Rest to a true Measure of Time. Rests are Notes of Silence, which signify that you must rest as long as you would be sounding one of those Notes, which stand above them, and are likewise called by the same Names, as Semibreve Rest, Minim Rest, &c. But, for the better Explanation of the Length and Proportion of the Notes, now in Use, observe the following Scheme:

A Scale of NOTES and their PROPORTIONS.



In the foregoing Scale you see the Semibreve, or Measure Note, includes all other lesser Notes to its Measure in Proportion, it being set at the Top; so that one Minim is $\frac{1}{2}$ of a Semibreve; one Crotchet $\frac{1}{4}$; one Quaver $\frac{1}{3}$; one Semiquaver $\frac{1}{16}$; and one Demisemiquaver is but $\frac{1}{32}$ d. Part of a Semibreve.

An Example of POINTED NOTES and RESTS.

Pointed or Dotted Notes;

Pointed or Dotted Rests.



Explained thus.

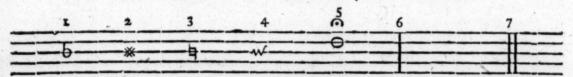
Explained thus.



The Dot that is fet on the right Side of these Notes is called the Point of Addition, which adds to the Sound of a Note half as much more as it was before; as you may see, in the above Example, that a pointed Semibreve contains a Semibreve and a Minim or three Minims, &c. and the same of pointed Rests.

Therefore, unless,
Notes, Time and Rests
Are perfect learn'd by Heart.
None ever can
With Pleasure, scan
True Time in Music's Art.

Of other Musical CHARACTERS, and of their USE.



A Flat. Sharp. Natural. Direct. Hold. Single Bar. Double Bar.



Repeat. Tye. Slur. Trill. Close.

EXPLANATION.

- 1. A Flat causeth any Note it is set before (that riseth a whole Tone) to rise but half a Tone, that is, to flat or sink it half a Tone lower than it would be without it; and when it is placed at the beginning of a Tune, it alters both the Name and Sound of every Note upon the same Line or Space where it stands, through the whole Tune; it alters the Sound by making it half a Note lower than it was before, (unless contradicted by a Natural or Sharp) and is called Fa.
- 2. A Sharp is quite the reverse, or contrary to a Flat, its Use being to raise or sharp any Note it is set before, half a Tone higher; and when it is set at the Beginning of a Tune, it causes all those Notes on the same Line and Space where it stands, to be sounded half a Tone higher through the whole Tune (unless contradicted by a Natural or a Flat.)
 - N. B. Flats and Sharps are also used to regulate the Mi, in the Transposition of the Keys, which I shall mention more fully hereaster; and as to their Effects in Relation to Sound, may easily be remembered, by these Rules, viz.

Under each Flat the half Note lies, And o'er the Sharp the Half doth rife.

- 3. A Natural, fo called because it serves to reduce any Note made either Flat or Sharp (by governing the Flats and Sharps at the Beginning of a Tune) to its primitive Sound, as it stands in the Gamut, or as it was before those Flats and Sharps were placed; the Use of the Natural is much more correct, than contradicting Flats by Sharps, or Sharps by Flats.
 - N. B. Flats or Sharps put before particular Notes in a Tune, ferve only for all the succeeding Notes on the same Line or Space in the same Bar, and are called Accidentals; Naturals the same, that is one Bar only.
- 4. A Direct or Guide, when fet at the End of the five Lines, when broke off by Narrowness of Paper, serves to shew what Key the first Note of the succeeding Line is placed.
- 5. A Hold, when fet over a Note, that Note must be held somewhat longer than its common Measure.
- 6. A fingle Bar ferves to divide the Time in Music into equal Portions, according to the Measure Note.
- 7. A double Bar, fignifies the End of a Strain, as a Period does the End of a Sentence; but, in Anthems, Songs, and Instrumental Music, it denotes to fing or play the Strain twice over, before you proceed.

8. A Repeat, when fet over any Note, sheweth, that from the Note it is set over, to the double Bar next following, is to be repeated.

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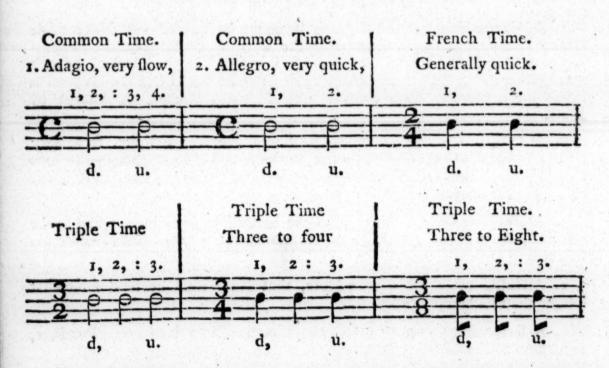
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- 9. A Tye, when drawn over any two or more Notes, fignifies, in Vocal Music, to sing so many Notes as it comprehends to one Syllable and with one Breath.
- 10. A Slur, in Vocal Music, fignisses a graceful Slurring (or Running) of several Notes to one Word or Syllable, &c.
- 11. A Shake, called a Trill, commonly placed over those Notes which are to be shaked or graced.
- 12. A Close is three, four, or more Bars together, always placed after the last Note of a Piece of Music, which denotes a Conclusion of all Parts in a proper Key.

ATable of the several Moods which are used in Psalmody, and how to heat Time in any of them.



This Part of Music, called Time, when rightly understood by the several Performers, causes all the Parts to agree one with the other, according to the Design of the Composer.

There are several Sorts of Time, yet all are deduced from Two, that is, Common Time and Triple Time, which are measured by either an even or odd

NOTES

odd Number of Notes, as 4, or 3; not always so many Notes in Number,

but the Quantity of fuch like Notes to be included in a Bar.

Common Time is measured by even Numbers, as, 2, 4, 8, &c. each Bar including such a Quantity of Notes as will amount to the Length of a Semi-breve, which is the Measure-Note, and guideth all the rest, and is called he whole Time or Measure-Note; But to give every Note its due Measure of Time, you must use a constant Motion of the Hand or Foot, once down and

once up, in every Bar, which is called Beating of Time.

There is but one kind of Mood, now in use amongst most of our modern Masters, in Common Time, which provided the Words Grave or Adagio, are set over it. Every Semibreve in this Sort of Time (which is one whole Bar of Time) is to be sounded as long as one may very distinctly and deliberately count, 2, 3, 4, according to the slow Motion of the Pendulum of a Clock, which beats Seconds; and your Hand or Foot must be down while you count 1, 2, and take it up while you count 3, 4, in every Bar of Time; so that your Hand or Foot is just as long down as up; for which see the foregoing Example, where I have placed 1, 2, 3, 4, over the Notes; and underneath d, for down, and u for up, shewing when your Hand or Foot should fall or rise &c. Compositions of Plain Counter Point, Psalm Tunes, and other solem and grave Pieces in Church Music, &c. are generally performed in this Sort of Time.

The Second Mood is measured according to the first, as you may see in the Example, excepting that the Motion of the Handor Foot is but once down and once up in a Bar, and is as quick again, by having the Word Allegro placed over it, and is used in quick Parts in Anthems, and in lieu of Retorded Time, which is now quite abolished by most of our Eminent Masters.

The Third or French Mood, which is marked thus 4, and is called Two to Four, every Bar including two Crotchets, one to be beaten with the Hand or Foot down, and one up; and is generally play'd or fung very

quick.

Triple Time is measured by odd Numbers as, three Minims, three Crotchets, or three Quavers in a Bar; which Bar must be divided into three equal Parts, and is measured by beating the Hand or Foot twice down and once up in every Bar; so that your Hand is just as long again down as up; as you may see in the foregoing Example, in which Sort of Triple Time the first, is called, Three to Two, containing three Minims in a Bar, and performed in the same Time as Two in common Time, Two to be sung with the Hand or Foot down, and one up; this Sort of Time is often used in Psalm Tunes, Anthems, &c.

The Second is called Three to Four, containing Three Crotchets in a Bar, Two to be Sung with the Hand or Foot down, and one up, and as to its Degree in Quickness according to the Words that are set over it. viz.

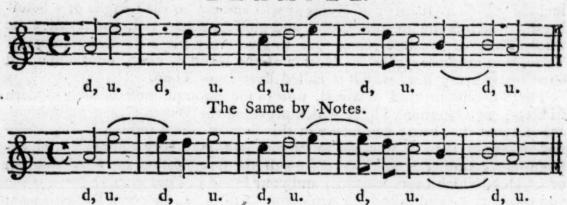
Andante, Allegro, &c.

The Third is called Three to Eight, containing three Quavers in a Bar, Two to be fung with the Hand or Foot down, and one up; Adagio is sometimes set over this Sort of Time, when it is performed very flow, but is mostly used for more quick Movements, viz. Minuets, &c.

The INTRODUCTION.

NOTES of SYNCOPATION.

EXAMPLE.



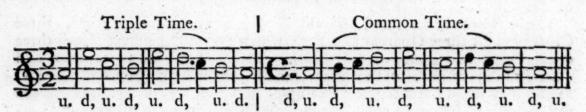
These Notes are called Notes of Syncopation, or driving of Notes, by Reason the Bar, or beating of Time, falls in the Middle, or within some Part of the Semibreve, Minim &c. or when Notes are driven till the Time falls even again, the Hand or Foot being either put down or up while the Note is sounding.

Observe, that in Common-Time the Hand or Foot must be just as long down as up; and in Triple-Time just as long again down as up; and that it must fall at the Beginning of a Bar, in all Sorts of Time whatever.

it must fall at the Beginning of a Bar, in all Sorts of Time whatever.

You will often meet, in Triple-Time, Psalm-Tunes, with a double Bar drawn through between two single Bars, when the Time is imperfect on either Side of the double Bar, both Bars making but one Bar of Time, as in the following

EXMAPLES.



N. B. When ever you meet with a Figure of Three fet over any three Notes, they are to be fung in the same Time as Two.

Of Tuning the Voice, and of several Graces used in Music.

The first and most principal Thing to be done in a Vocal Performance, is to have your Voice as clear as possible, giving every Note a clear and distinct Sound; also pronouncing your Words in the politest Manner; and, making Choice of a Person well skilled in Music for your Instructor, you may then attempt the following Lesson:

The

fro

The Eigth Notes, ascending and descending, in the Natura! Sharp Key.



The true and exact Tuning of this Lesson, is to observe the two Semitones, or half Notes; that is, from La to Fa, and from Mi to Fa, ascending; from Fa to Mi, and from Fa to La, descending; all the rest being whole Tones, whose Order differs according to the Key they are computed from.

Fa, mi, la, fol, fa, la, fol, fa.

Fa, fol, la, fa, fol, la, mi, fa.

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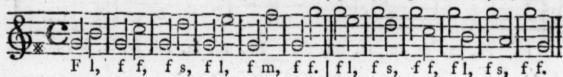
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The Eight Notes, with the true Proof of every Interval, in the Key of G, with a sharp Third, and in the G-Cliff.



SKIPPING NOTES, moving by Leaps.

3d, 4th, 5th, 6th, 7th, 8th. | 3d, 4th, 5th, 6th, 7th, 8th.



When you have learned these Lessons, you may for your next proceed to some plain and easy Psalm-Tune, which is as easy as any Lesson that can be fet you, always observing the Places of the Semitones, &c. It is also necessary for you to learn the Letters your Notes are on, as well as Sol-fa, &c. which will greatly improve your Knowledge in Mufic.

Of the several GRACES used in Music.

The first and most principal Grace, necessary to be learned, is the Trill or Shake; that is, to move or shake your Voice distinctly on one Syllable the Distance of either a whole Tone, or Semitone, always beginning with the Note or half Note above, as in the following

EXAMPLE.



The Method of learning this Trill, is first to move slow, then faster by Degrees; and, by diligent Practice, you may foon get the Perfection of it.
The Trill ought to be used on all descending pointed Notes, and always

before a Close; also on all descending sharped Notes, and on all descending Semitones; but, in Psalmody, none shorter than Crotchets.

In Songs and Instrumental Music the Trill is very much used, and generally has (tr.) fet over the Notes that are to be shaked, for the better Direction of the Performers. And, as this most delightful Grace is equally ornamental in Pfalmody, I have placed tr. over the Notes in the following Sheets,

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where it is to be used, both for the sake of Learners, and Performers in general.

There is another Grace used in Music, called the Grace of Transition, that to slur or break a Note, to sweeten the Roughness of a Leap, &c.

Of the several Keys in Music, and how to transpose any Tune out of the two Natural of Primitive Keys, by Flats or Sharps, into any other Key.

In Music there are but two natural or primitive Keys, viz. C, the sharp and chearful Key; and A, the slat and melancholy Key; and to distinguish these two Keys one from the other, is in Respect to the 3d, 6th, and 7th, above its Key, which is always the last Note of the Bass; for if either the 3d, 6th, or 7th, above the last Note of the Bass be lesser, the Key is slat; if greater, then it is sharp; and no Tune can be formed on any other Key but C and A, without the Help of placing Flats or Sharps at the Beginning of the five Lines, which brings the Progressions of the other Keys to the same Essect as the two natural Keys; but the reason of the two natural Keys being often transposed by either Flats or Sharps, is to bring the several Tunes, so transposed, within the Compass of Voices and Instruments: but I will give you

An Example of the two NATURAL KEYS.



Of Transposition of the KEYS.

To transpose, fignifies to remove from one Place to another; but the first thing to be considered is the Mi, or Master-Note, which guideth all the other Notes both above and below; and also bringeth all other artificial Keys to the same Odrer, as the two Natural Keys; the Mi being always next above the Key Note, in the flat Key, and next below the Key Note in a sharp Key; as you may observe in the two Keys above mentioned.

The first Thing to be done, in order to the right Understanding of Solfaing, in the several Keys, is to find out the Place of the Mi, or Governing Note; which done, the Progression of the other Notes may easily be remembered by these Rules, viz.

Above your Mi, twice Fa, Sol, La, And under Mi, twice La, Sol, Fa, And then comes Mi, in either Way.

The INTRODUCTION.



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By the foregoing Examples, you see how any Tune may be transposed into any of the artificial Keys, by either Flats or Sharps, whose Progressions, by the Help of those Flats or Sharps, are made to the same Effect, as the two natural Keys; but you are not confined to the Sol-saing of them all, so that you do but observe the Places of the Semitones or half Notes; when you have found your Mi, they may be easily remembered by these Rules.

In ev'ry Octave, Two half Notes we have, Both rifing to Fa, From Mi, and from La,

Of INTONATION, or Directions for pitching the Tunes in their proper Keys.

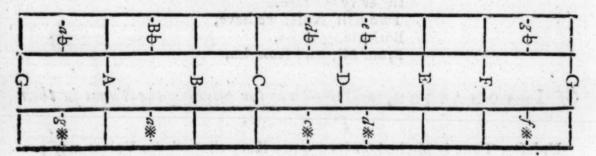
Unless a Tune is pitched on its proper Key, that all the Voices may perform their Parts clear and strong, that is, neither too high, nor yet too low, for the Compass of the Voices, it never can give any Delight to the Performers or Audience; which cannot regularly be done, in those Churches that are not furnished with an Organ, without a Concert Pitchpipe, or some other Concert Instrument of Music, such as a Concert Flute, German Flute, &c. but as there are Pitch-pipes made for this Purpose, which may be had at any Music Shop in London, for about 2s. and 6d. each, I would recommend one of them as the most useful for the Purpose, and as all Tunes, which are set in their proper or Concert Keys, as are all in this Book, are always played on the Organ, Harpsichord, &c. in the same Keys they are set in; So it is likewise requisite that they should be sung in the same Keys they are set in, when set in their proper Keys, as are all the Tunes in this Book: but I will here give you

An Example of such Keys as are necessary to be used; all the others being superfluous, and are seldom used.



Having procured one of those Pitch-pipes, before mentioned, you will find marked upon Pewter, on the Register or Slider belonging to it, all the several Semitones included in an Octave.

As for EXAMPLE.



By fetting the Register, that is by drawing out that Letter, which your Tune is transposed in, so as the Line or Stroke where it stands (which is drawn across the Register) corresponds with the Foot of the Pipe, then blow gently and you will have the true Sound of the Key which you have set in order to Pitch; as for Example; suppose your Tune is in the Key of G, then draw out the Letter G, if in A, then draw out A, &c. and blow as above directed.

N. B. Whereas many Tunes that are fet in G, C, D, &c. in which the Tenors begin a Fourth below the Key, and sometimes a Fifth above the Key, in such Cases the Key-Note of the Tune must be given to the Choir, and the Tenor and all the other Parts must take their Pitches from the said Key-Note, so given to the Choir. It is highly necessary at all Times in Practising, &c. that the Tunes are always pitched in their proper Keys, which will be of great Advantage to Learners, by giving them the True Sound of a Key, &c. It probably may be argued by some that this Method of Pitching the Keys might in some Cases be inconsistent with the Compass of the several Voices; but it is for this Purpose this Method of Pitching the Keys is principally designed. All the Tunes in this Book, being properly adapted to the Compass of the Voices, and are also in what may properly be called their proper and concert Keys.

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An ALPHABETICAL DICTIONARY, explaining att such Latin, Greek, Italian, and French Words, as generally occur in Music.

ADAGIO, very flow. A Bene Placito, at Pleasure.

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Accent, a certain Modulation of the Sounds, to express the Passions, either by a Voice naturally, or arti-

ficially by Instruments.

Accented Part of a Bar, is the Beginning of the first Half, of the Bar, Forte, loud. and the Beginning of the latter Half of a Bar, in Common Time, the fecond and fourth part of the Bar being unaccented; and the Beginning of the first Part of a Bar, and the Beginning of the third Part of a Bar in Triple Time, the fecond Part being unaccented.

Ad Libitum, if you pleafe.

Affetuoso, tenderly. Allegro, very quick,

Allegro ma non Presto, brisk and live- Hallelujah, praise the Lord. ly, but not too fast.

Andanta, diffinctly.

Appoggatura, fmall and are supernumery to the Time.

Binary Measure, Time that is equally Key, a certain Tone, or End of a beat down and up. Brilliant, brifk, airy, gay and lively.

Cadence, a Close, the End of a Strain. Canon, a perpetual Fugue. Cantata, a Song in an Opera Stile. Chorus, full, all Parts. Concertos, Pieces of Music for Instru-

Da Capo, begin again and end with the first Strain. Diapason, an Octave or Eighth. Diapente, a Fifth.

Diatesfaron, a Fourth.

Ditone, a Third,

Dominant of a Mode, a Concord to the Final.

Encore, to repeat, &c. Euphony, a smooth Running of Words.

Finis, the End.

Fugue, to fly or chace, &c. as when two or more Parts fly or chace each other in the same Point.

Gamut, the first Note in the Scale of Mufic, also the Scale itself. Gavot, an Air, always in Common

Time.

intermediate Index, the fame as a Direct. Notes, preparative to a Shake, &c. Interludes, played on the Organ between the Verses in Psalm Tunes.

Tune.

Largo, Slow. Ledger Lines, additional Lines added to the Staff of the Five Lines, either above or below, as occasion requires.

Lyre, a Harp.

Major, Greater. Minor, Leffer. Melody, the Air or Church - une in Pfalmody.

N.

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Nonupla, a Jigg.

Ode, a kind of Song.

Overture, played before the Concert begins.

Piano, Soft.

Prelude, an extempory Air.

Quarto, four Parts, Quinque, five Parts,

Recitative Mufic, a Sort of Singing that come near to the pronunciation of the Words.

Ripieno, full.

Ritornello, a short Air or Symphony.

Sackbut, a large Trumpet. Semitone, half a Tone. Sesquialtera, a Treble Octave. Solo, alone.

Subito, quick.

Tacit, Silent, to rest. Thorough Bass, the Instrumental Bass, which is figured for the Organ, Harpfichord &c.

Vigorofo, with Vigor.

Vivace, brifk.

Volti, turn over.

Voluntary, an Extempory Air or Prelude, played on the Organ, immediately after the Reading Pfalms.

ABBREVIATIONS.

ample.

i. d. (id est) that is.

N. B. (Nota Bene) note well.

P. S. (Post Script) after Writ.

Ex. Gr. (Exempli Gratia) as for Ex- Viz. (Videlicet) to wit, that is to Sc. fs. (Scilicet) V. (Vide) fee. Vide infra, fee below.

&c. (et cætera) and the rest.



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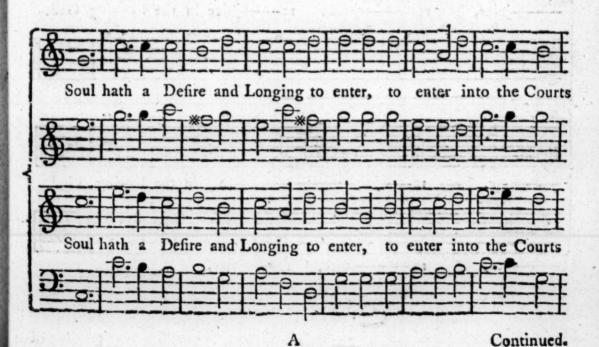
A N T H E M S, IN FOUR PARTS.

ANTHEM I. Taken out of the 84th PSALM.

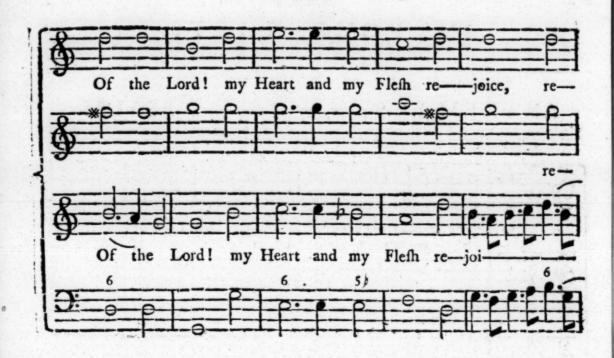
O how a--mi—a-ble are thy Dwellings, thou Lord of Hosts! my

O how a--mi—a-ble are thy Dwellings, thou Lord of Hosts! my

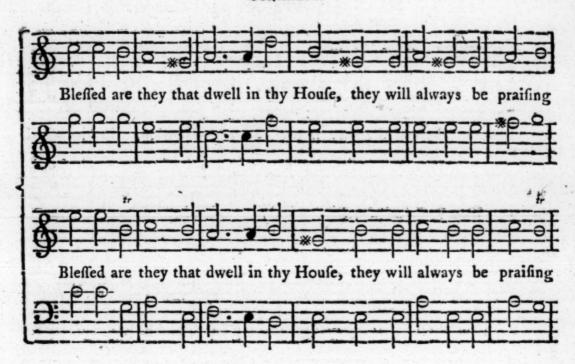
O how a--mi—a--ble are thy Dwellings, thou Lord of Hosts! my



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ANTHEM II. Taken out of the 12th Chapter of Isaiahi



HALLELUJAHS.

Full Chorus. Allegro Moderato.

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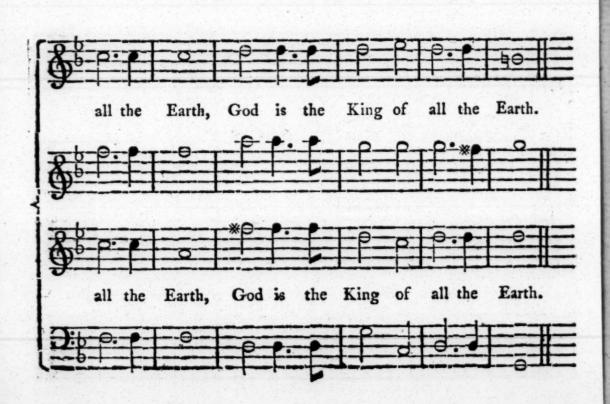
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ANTHEM III. Taken out of the 47th and 48th Pfalms.





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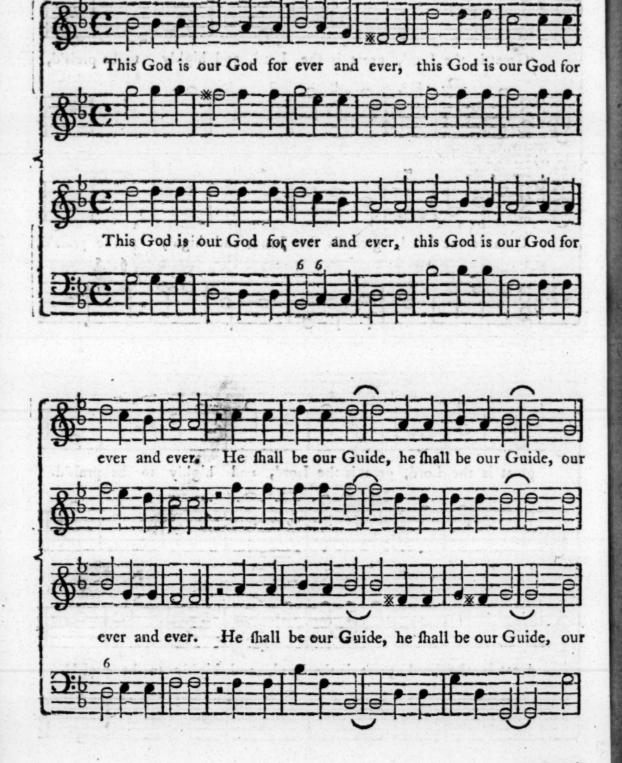
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ANTHEM IV. Taken out of the 117th PSALM.





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HALLELUJAHS.



ANTHEM V. Taken out of the 65th PSALM.



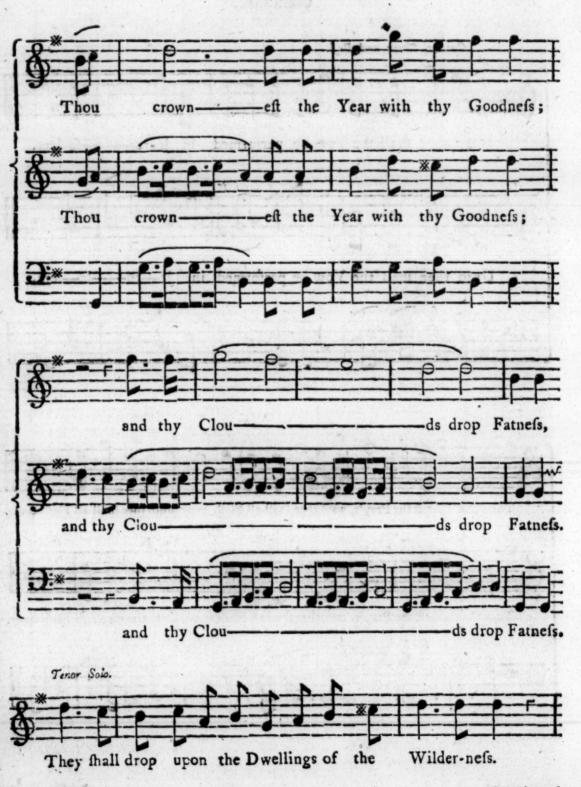


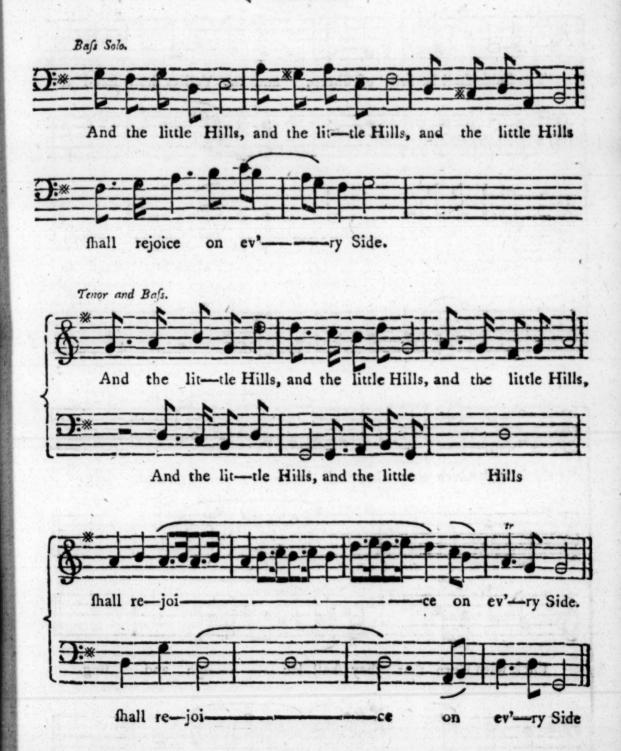
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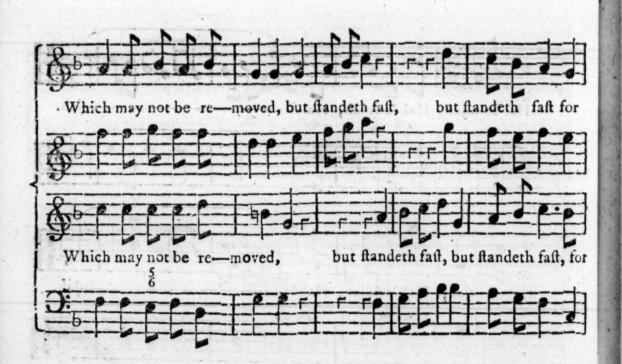
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ANTHEM VI. Taken out of the 125th PSALM.







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ANTHEM VII. Taken out of the 96th PSALM.

Full Chorus. Andante Vivace.

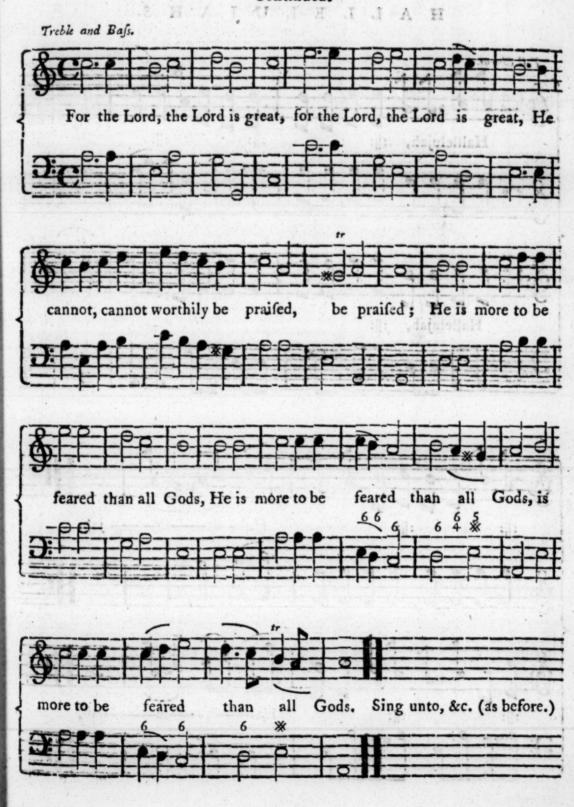






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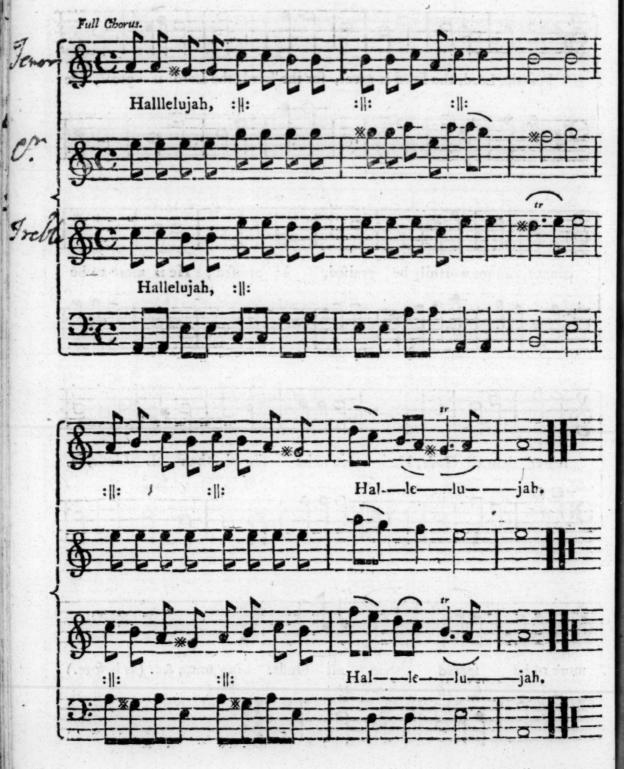


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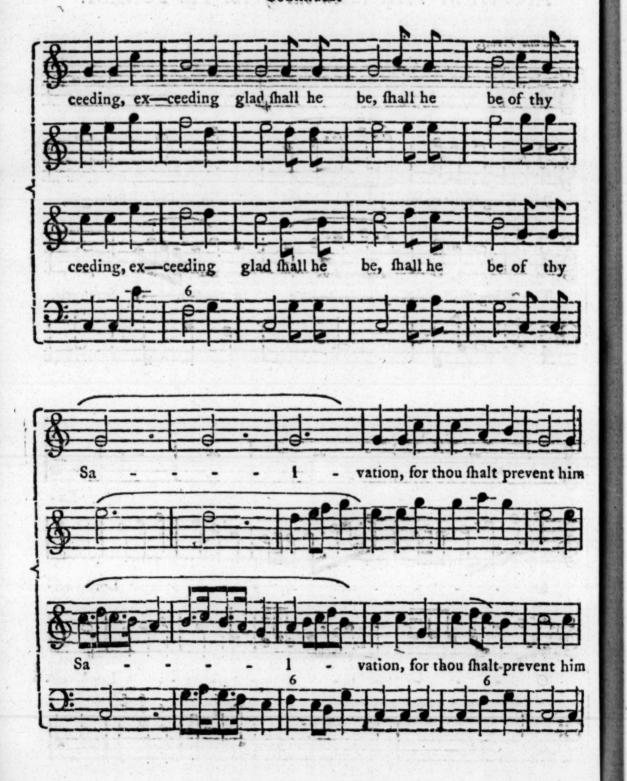
ANTHEM VIII. taken out of the 21st PSALM.

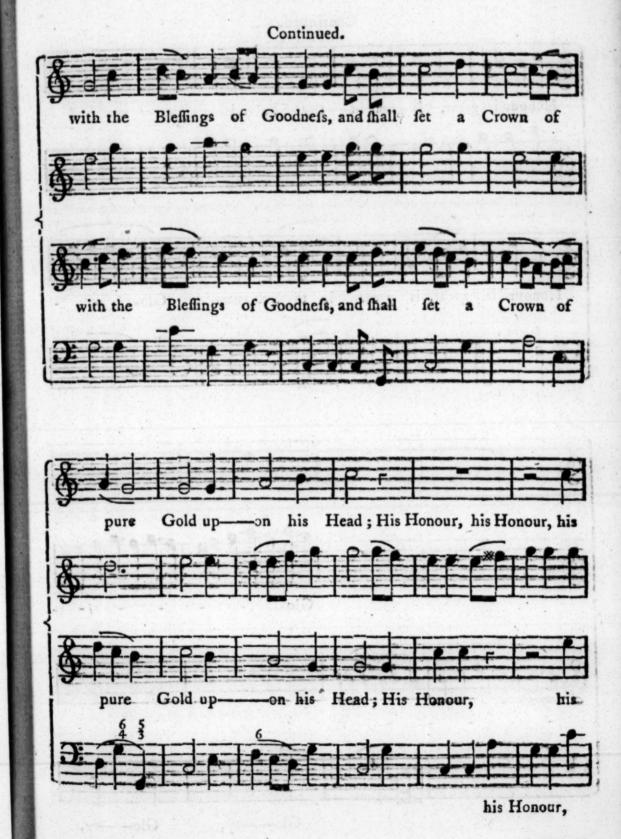
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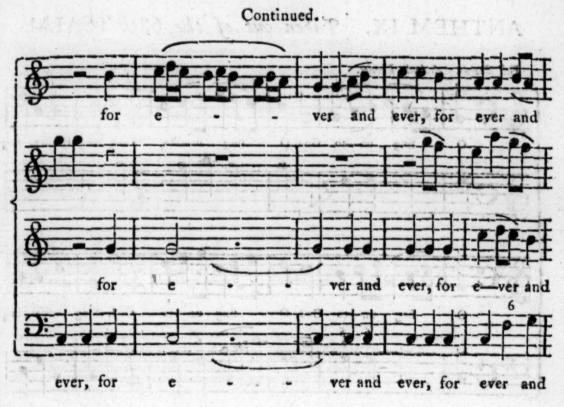




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ANTHEM IX. Taken out of the 68th PSALM.







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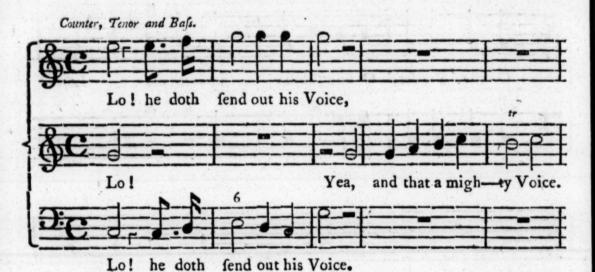
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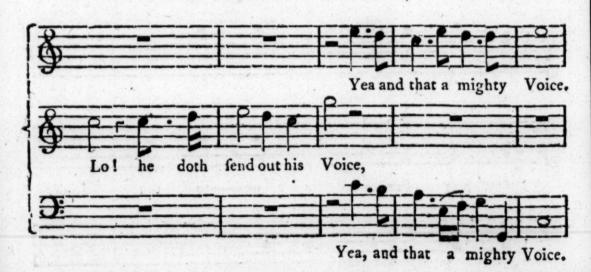
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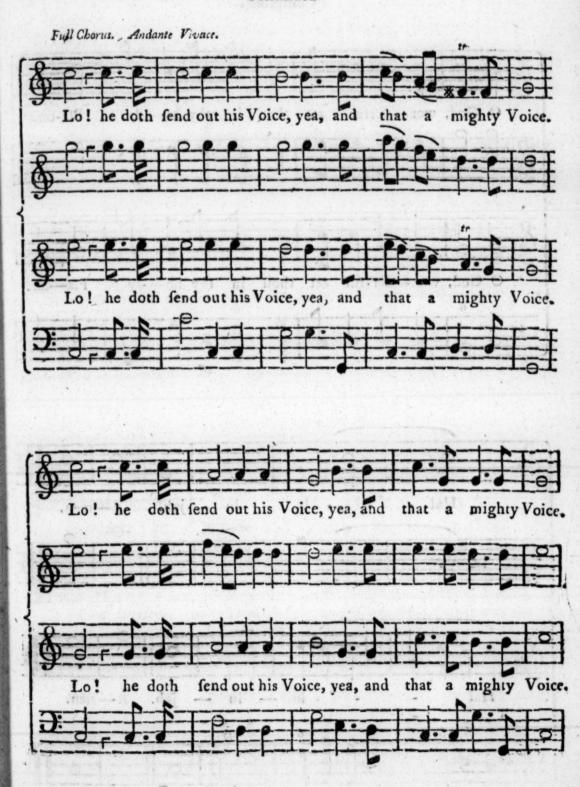








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ANTHEM X. Taken out of the 48th PSALM.



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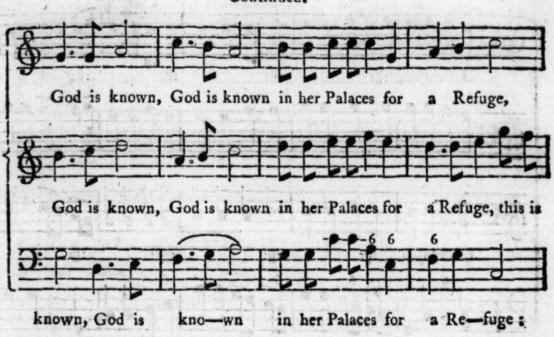
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Full Chorns. Andante Vivace.

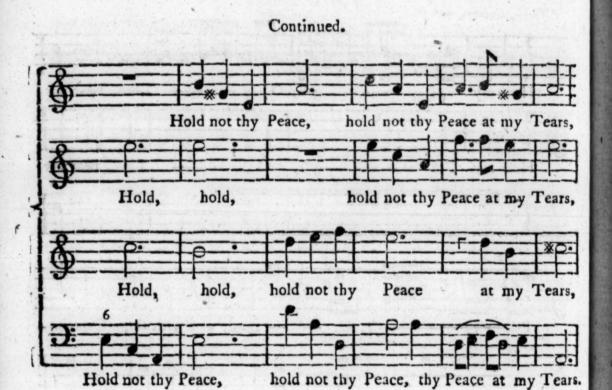


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ANTHEM XI. taken out of the 39th PSALM.



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ANTHEM XII. Taken out of the 128th PSALM.



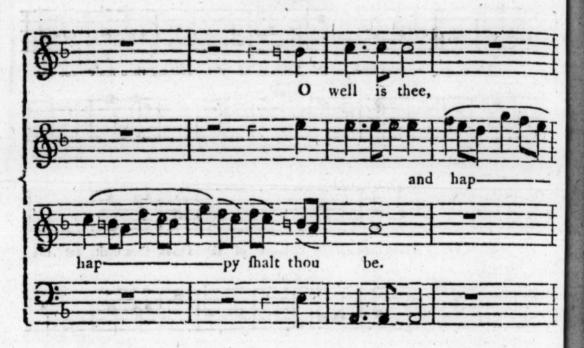
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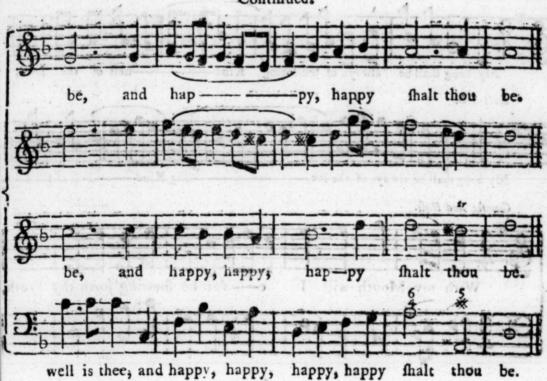
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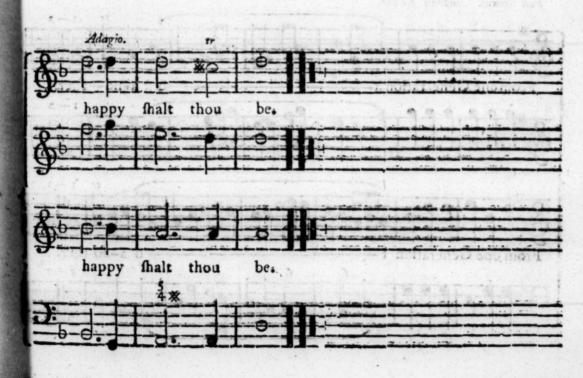
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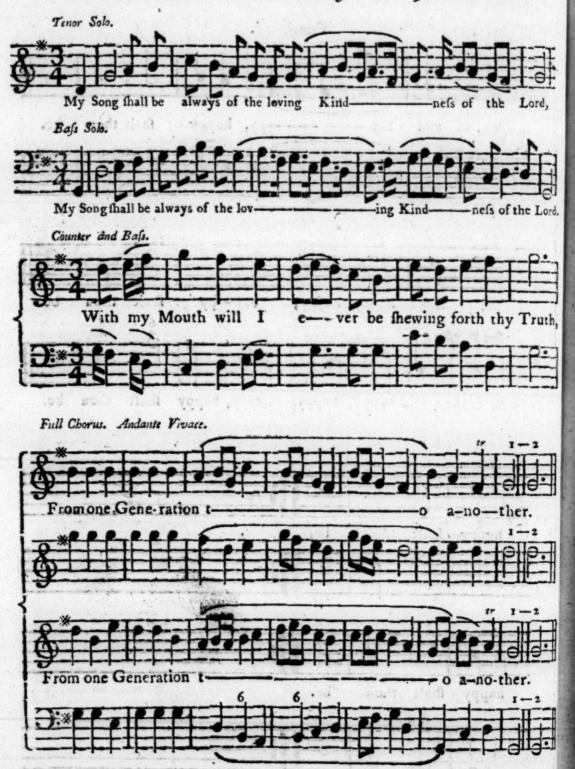
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ANTHEM XIII. Taken out of the 89th PSALM.



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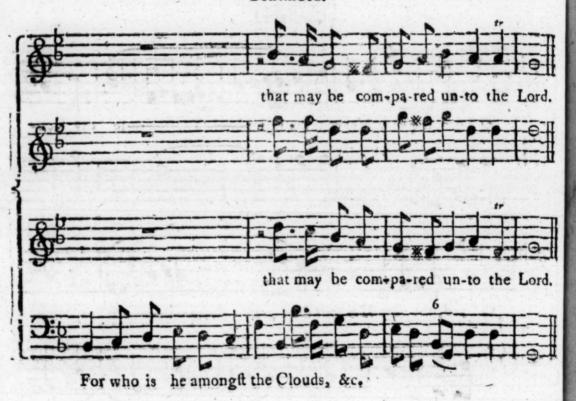
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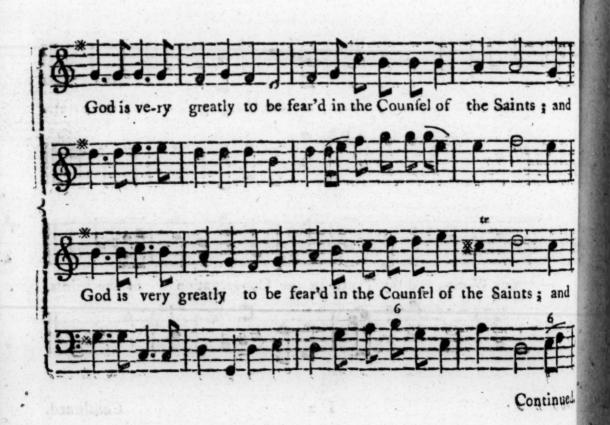
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ANTHEM XIV. Taken out of the 24th PSALM.



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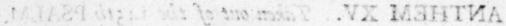
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ANTHEM XV. Taken out of the 145th PSALM.



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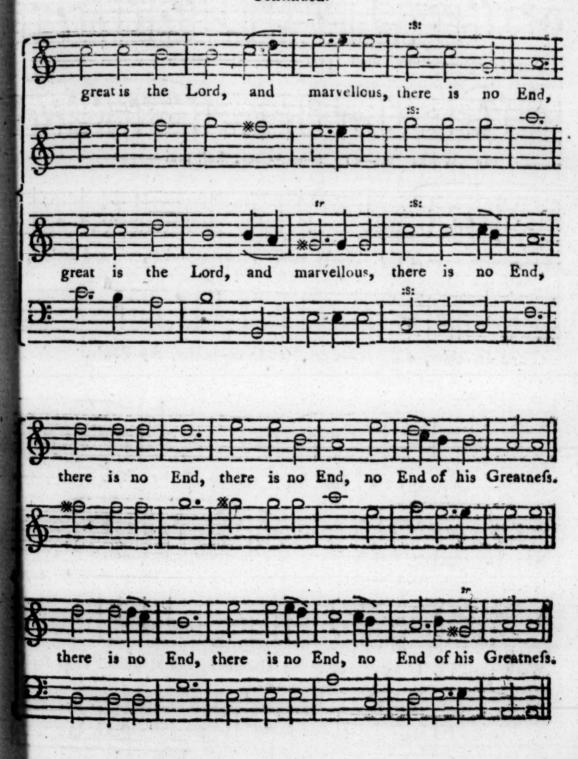
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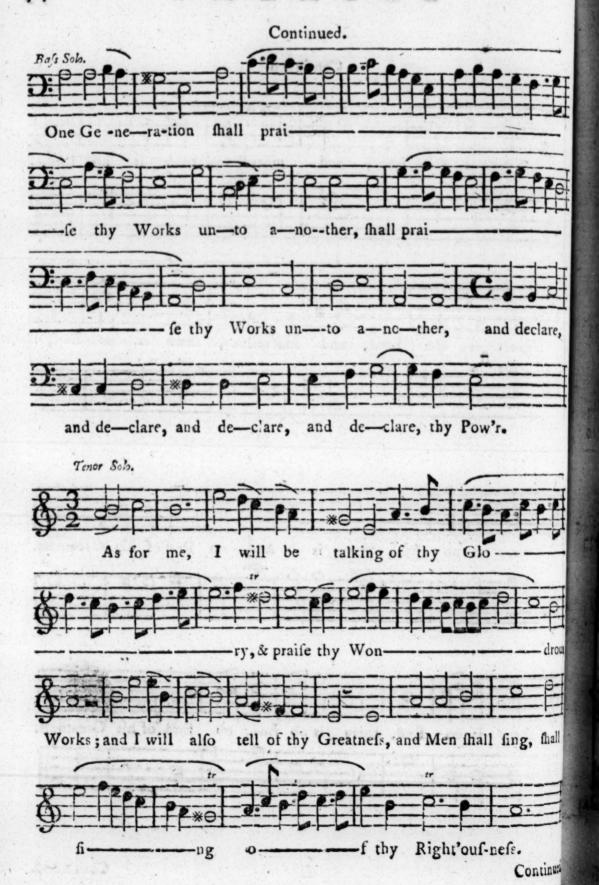


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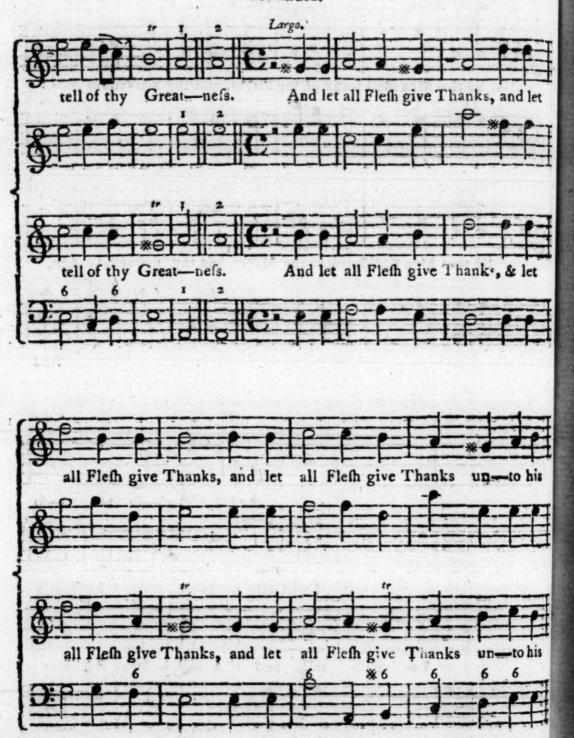


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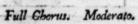


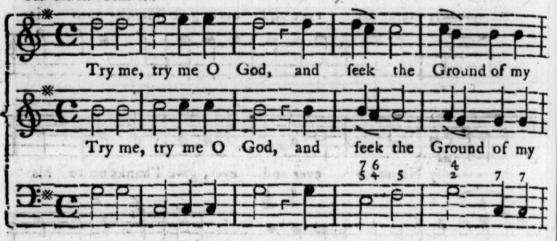
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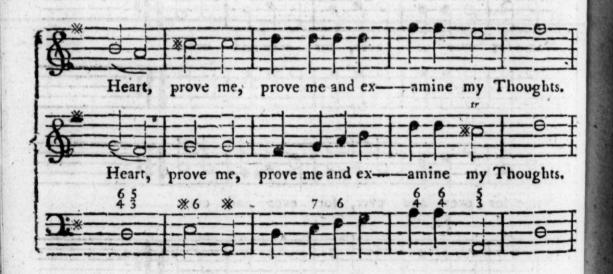
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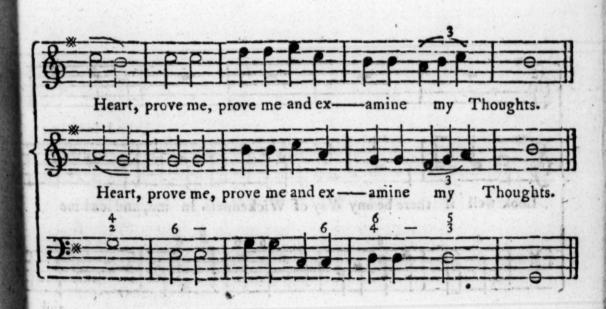
ANTHEM XVI. Taken out of the 139th PSALM.











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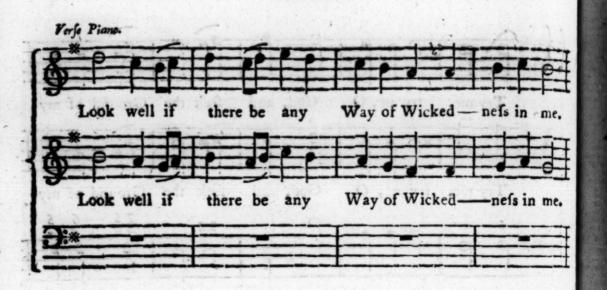
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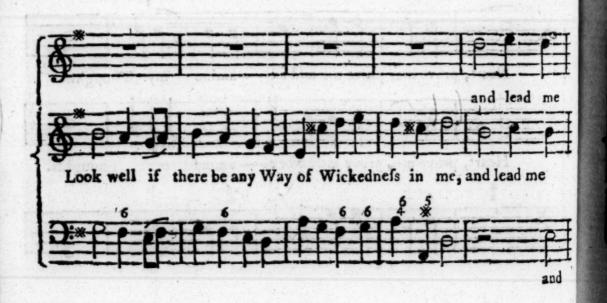
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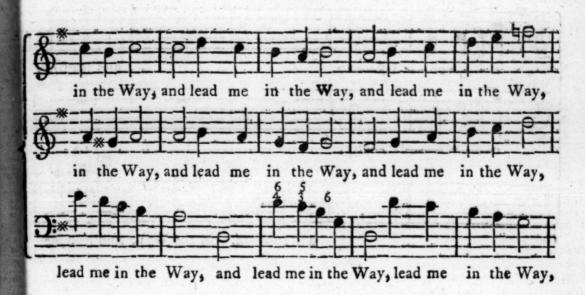
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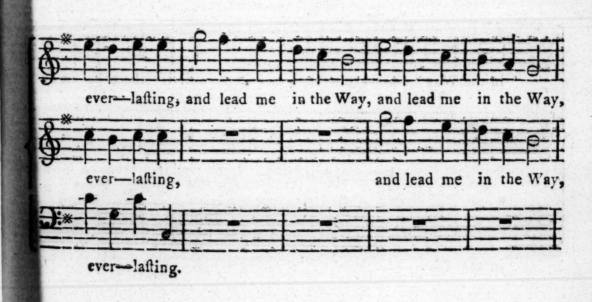
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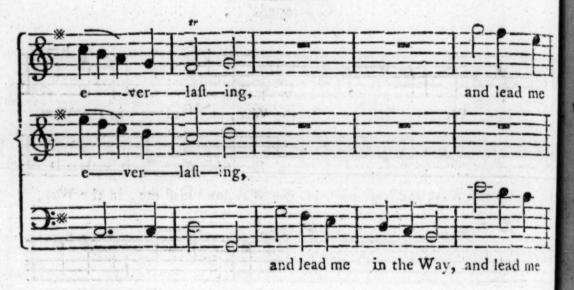


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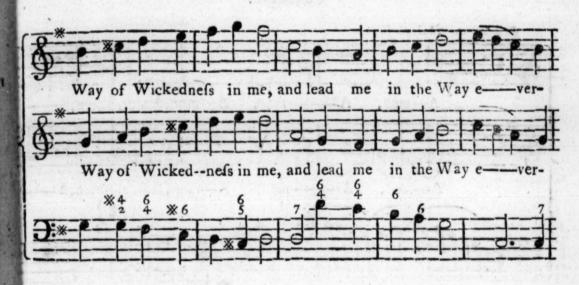
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ANTHEM XVII. Taken out of the 147th PSALM.



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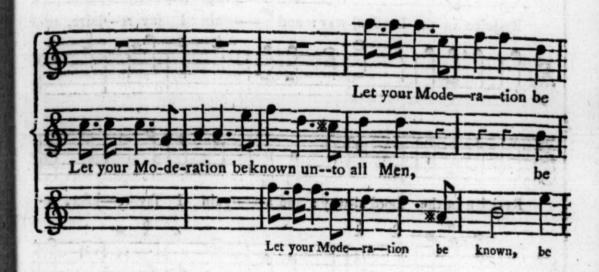
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ANTHEM XVIII. Taken out of the 4th Chapter of PHILIPPIANS.





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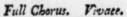
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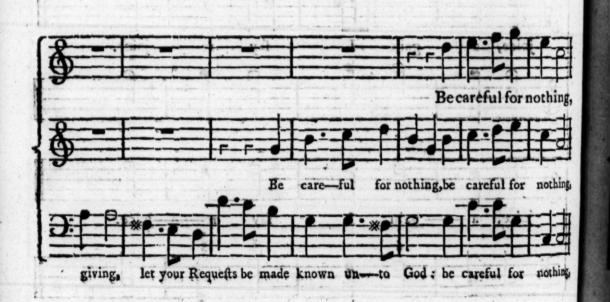


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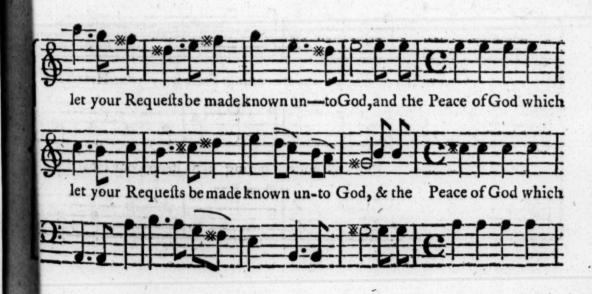
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Be careful for nothing, but in ev'-ry Thing by Pray'rand Sup-pli-ca-tion, with Thankf.





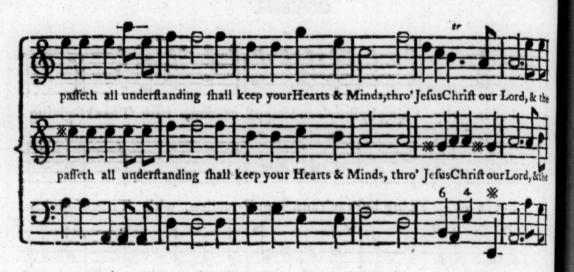


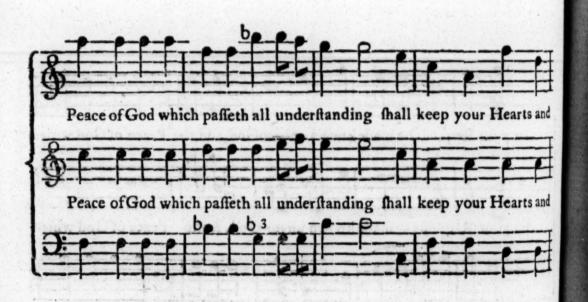
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ANTHEM XIX. Taken out of the 81st PSALM.





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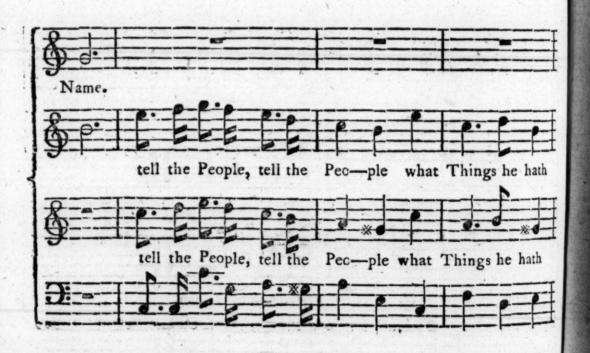
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ANTHEM XX. Taken out of the 105th PSALM,

Andante Vivace.



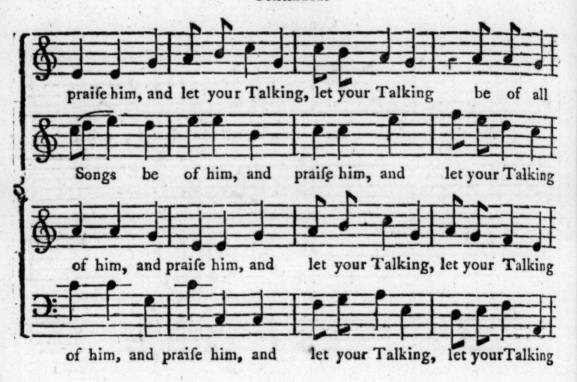


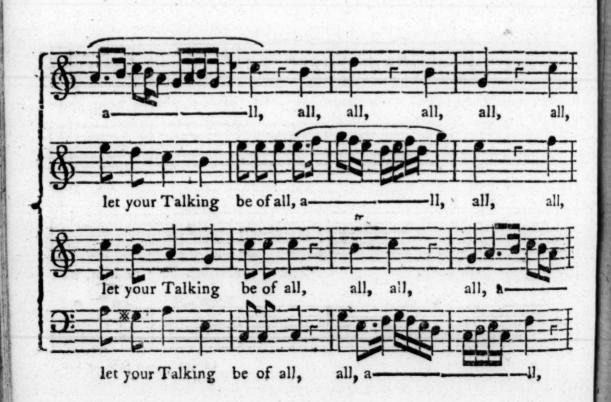


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ANTHEM XXI. Taken out of the 57th PSALM.



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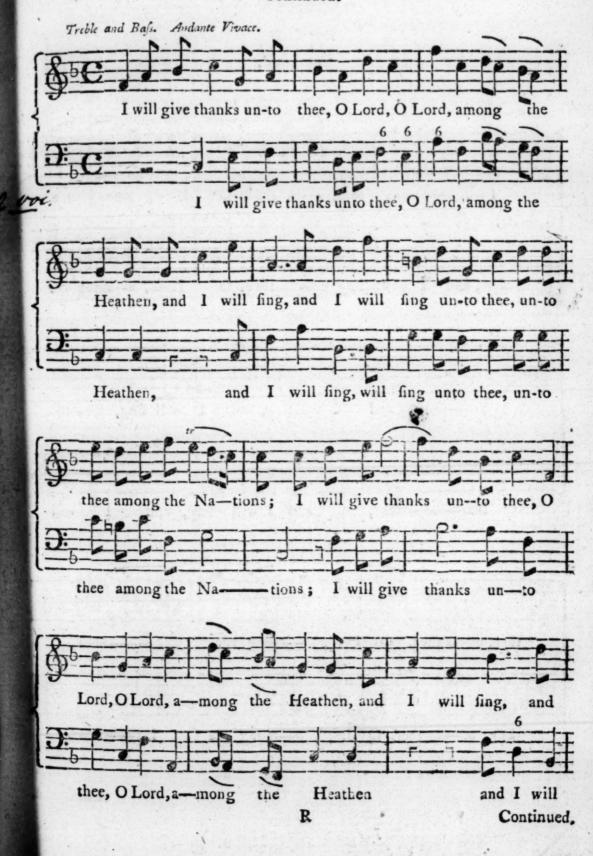


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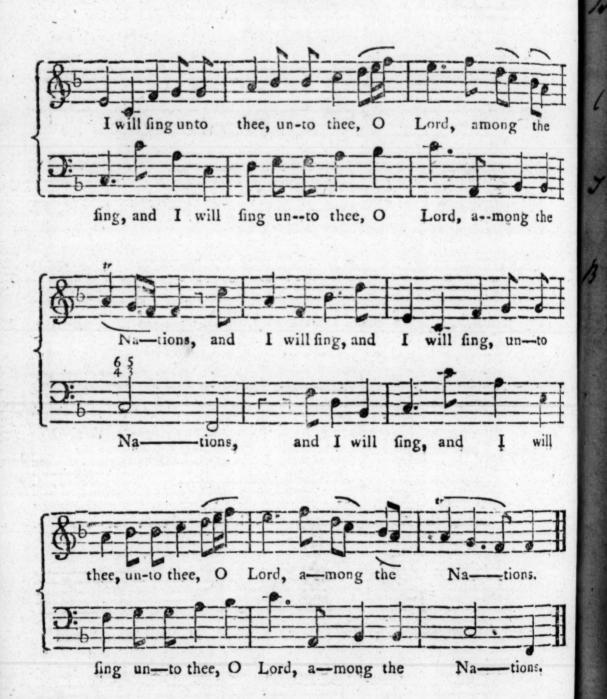


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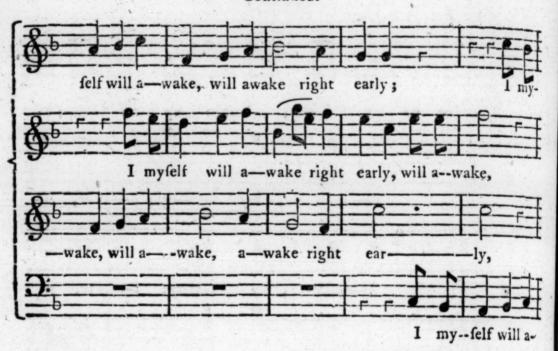


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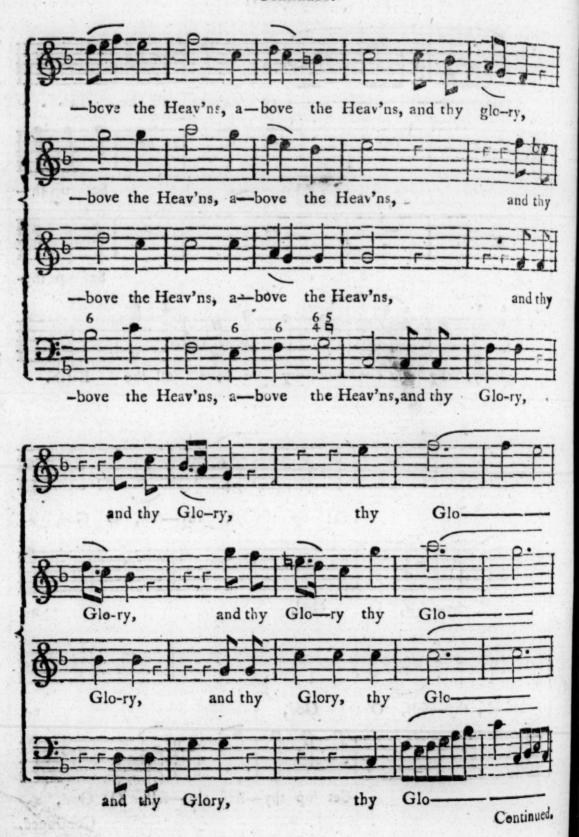
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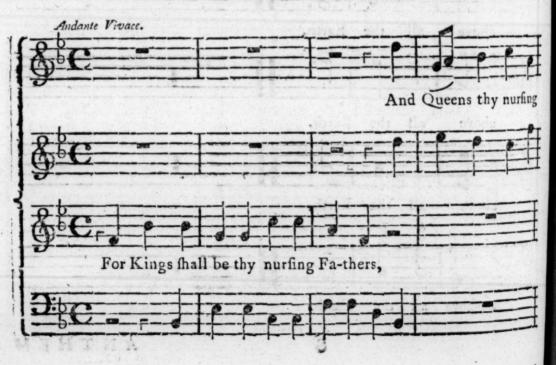
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ANTHEM XXII. Taken out of Psalm xlvii. Verse 12; Isaiah xlix. 23; Psalm xlviii. 7; Psalm xxi. 13.





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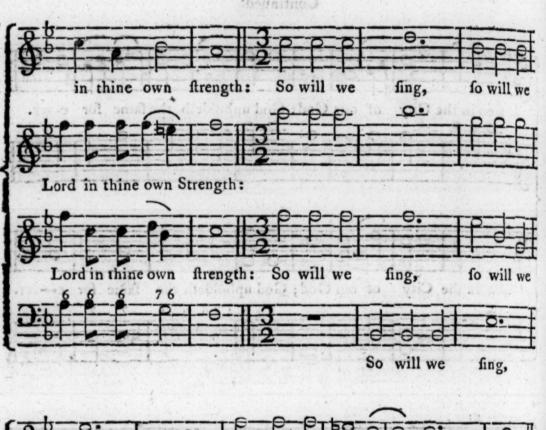
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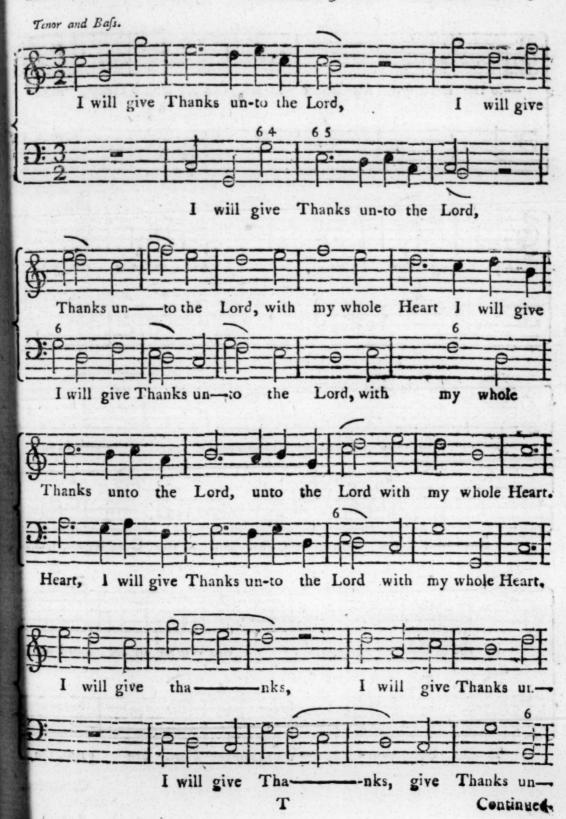
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ANTHEM XXIII. Taken out of the 111th PSALM.

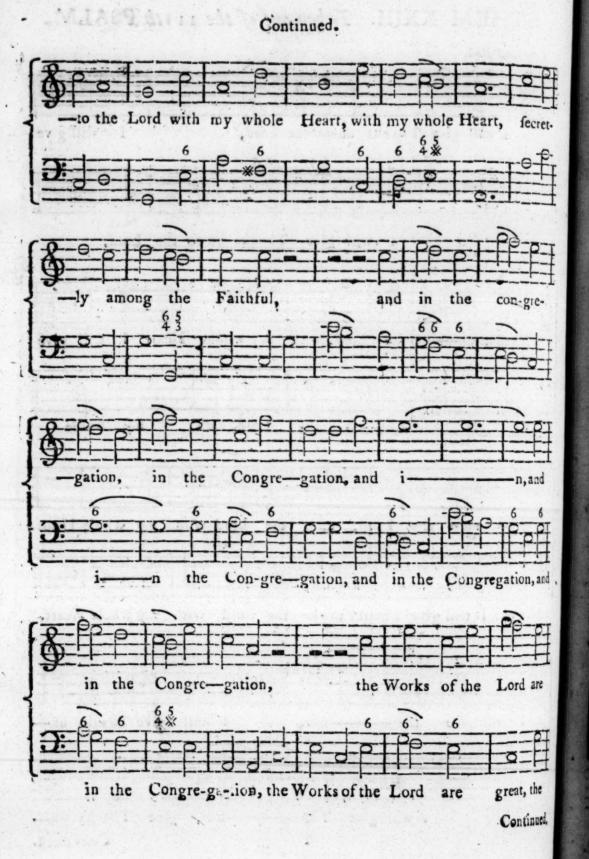


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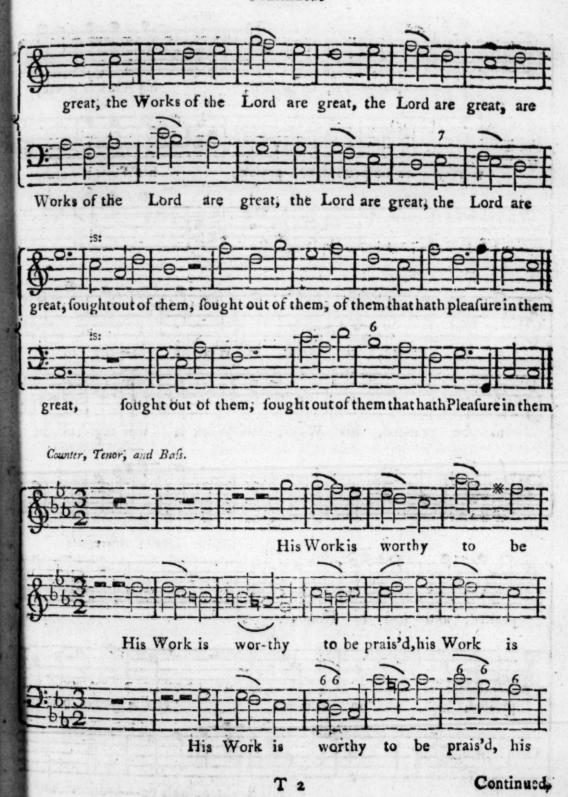
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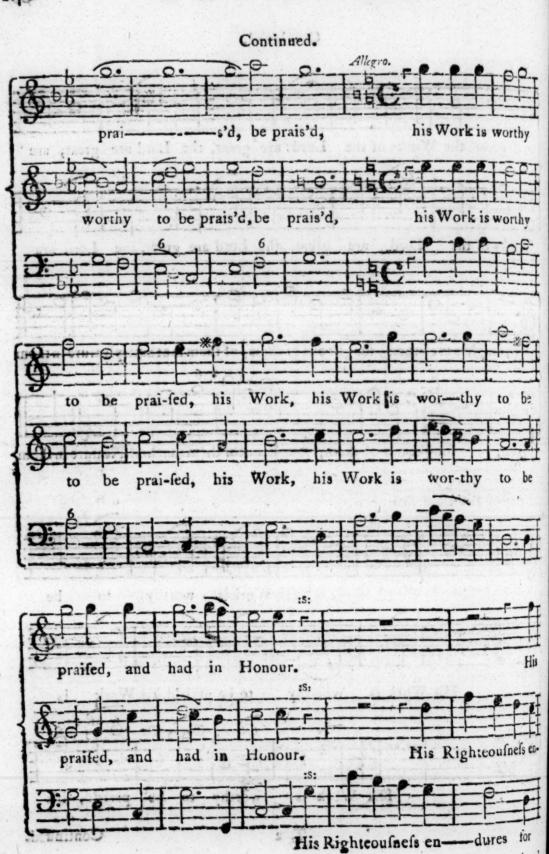
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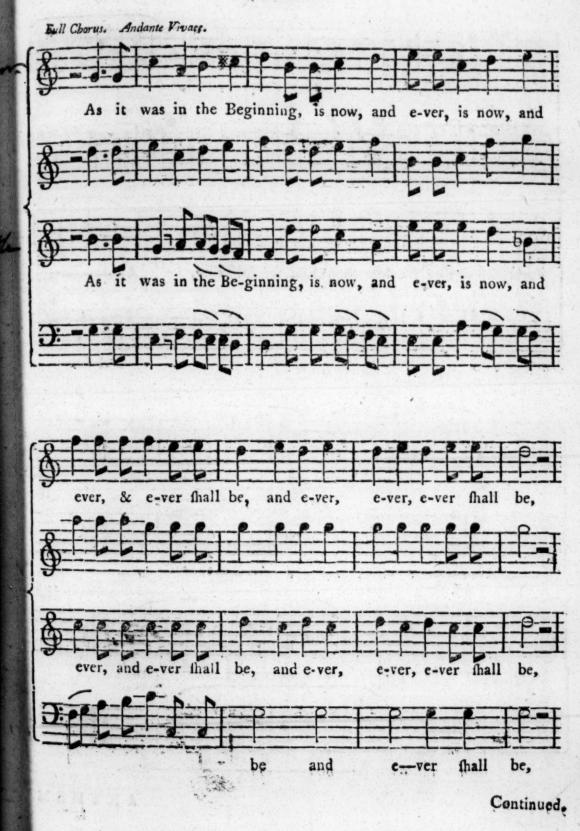
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ANTHEM XXIV. Taken out of the 119th PSALM.



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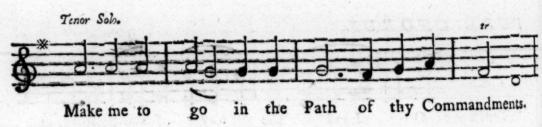
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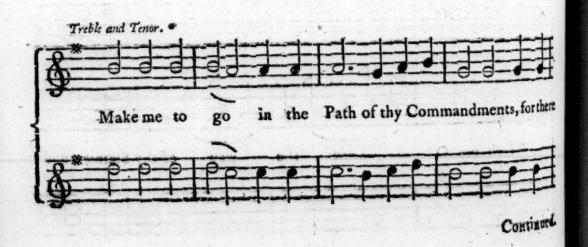
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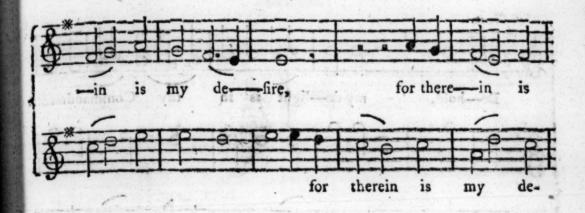
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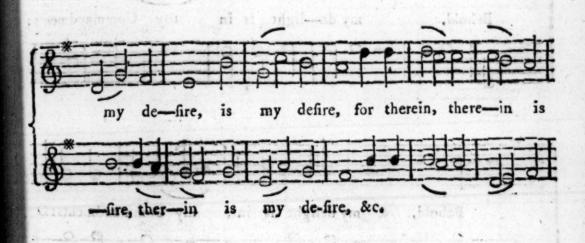










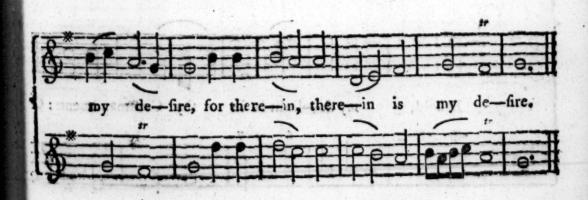


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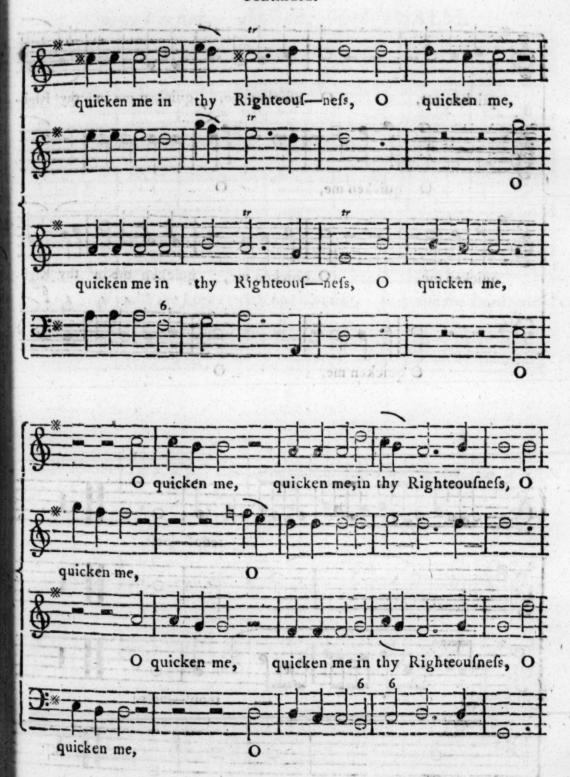
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ANTHEM XXV. Taken out of the 134th PSALM, New Version. And the 66th PSALM.

Full Chorus. Andante Vivace.





Continued,



His worthy Praise, his worthy, worthy Praise proclaim.

Full Chorus. Andante Vivace.

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ANTHEM XXVI. Taken out of the 15th Chapter of St. Luke.

FULL CHORUS.



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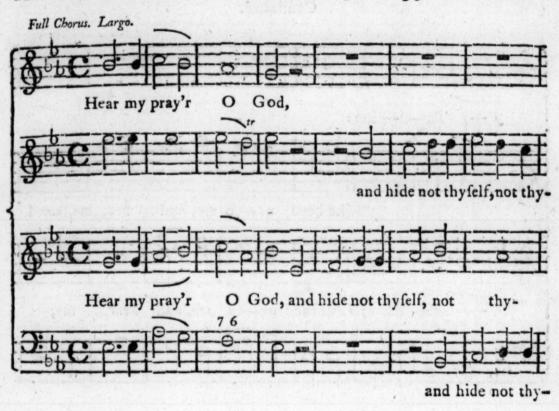


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ANTHEM XXVII. Taken out of the 55th PSALM.



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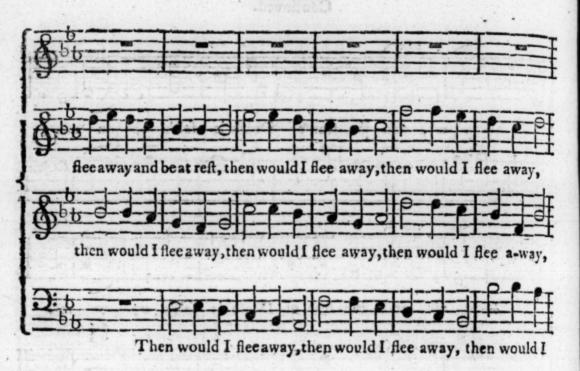


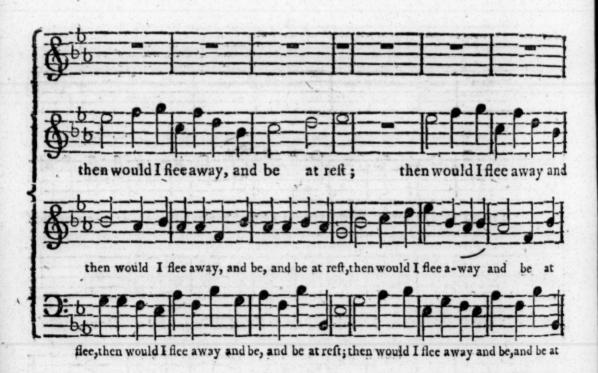


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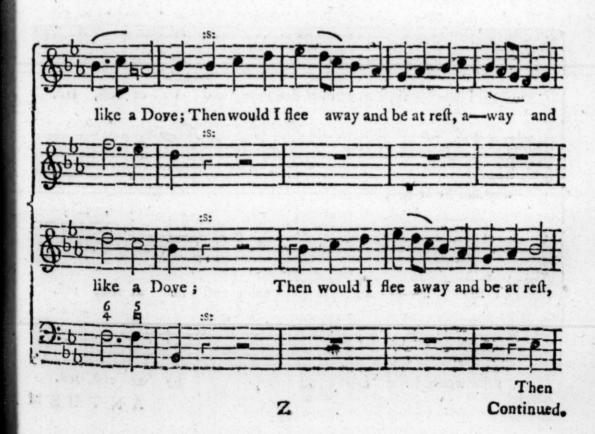




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Full Chorus. Andante Vivace.

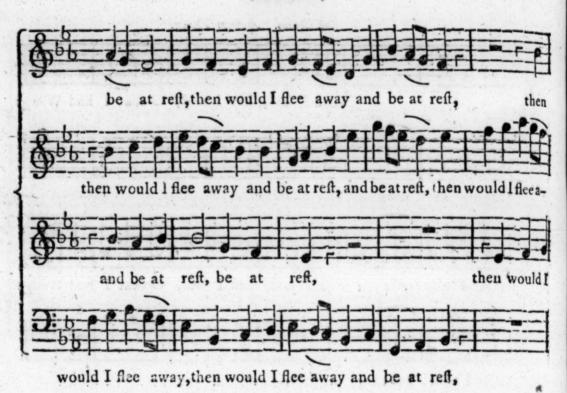


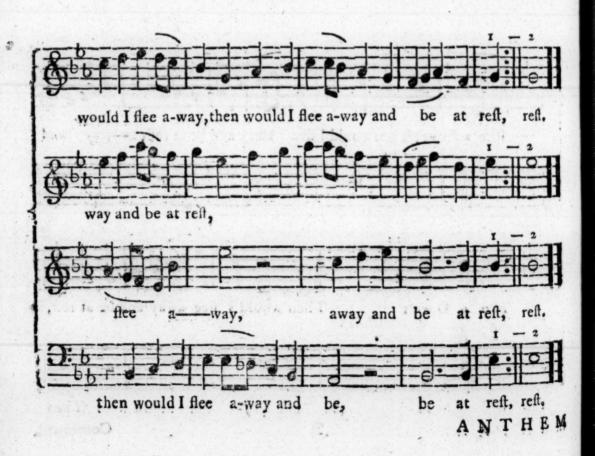


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ANTHEM XXVIII. Taken out of the 100th PSALM.





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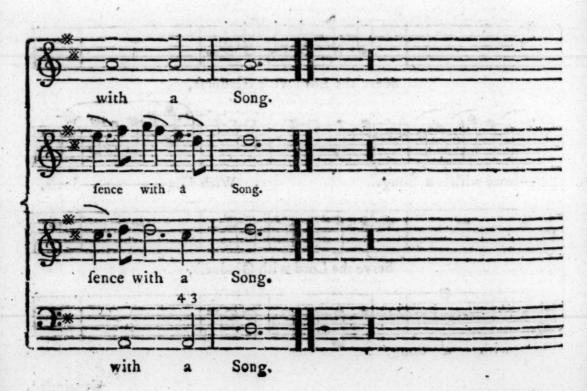
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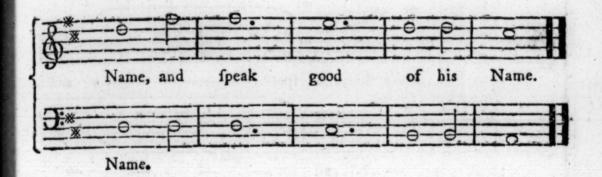
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ANTHEM XXIX. Taken out of the 113th PSALM.

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Full Chorus. Andente Vivace.

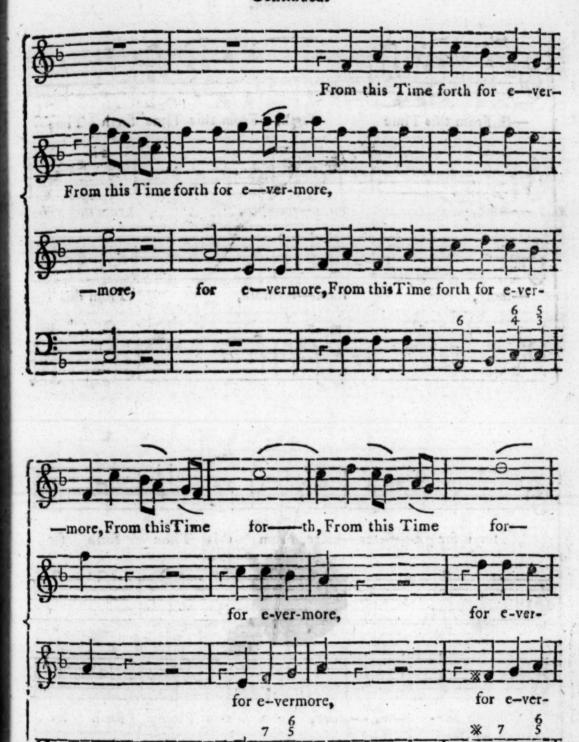


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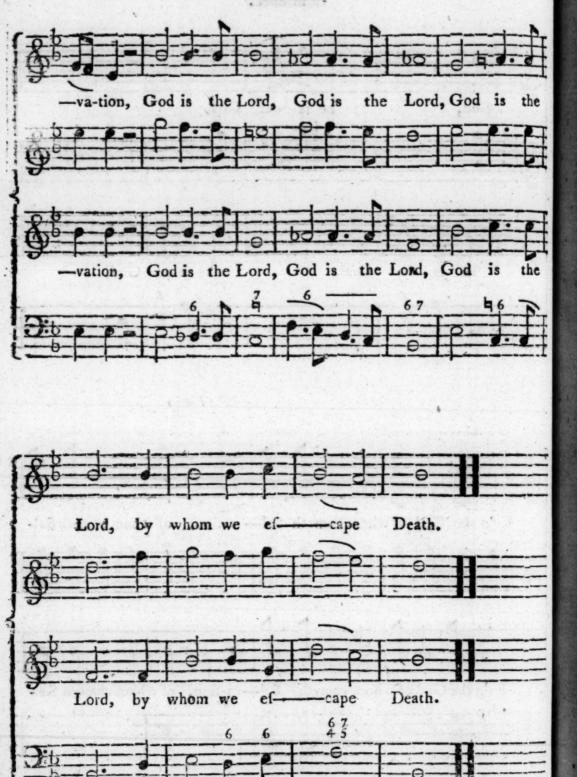




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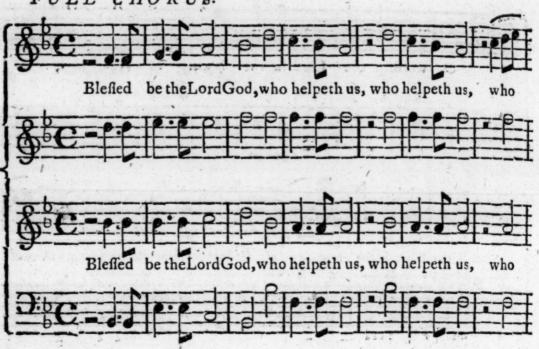
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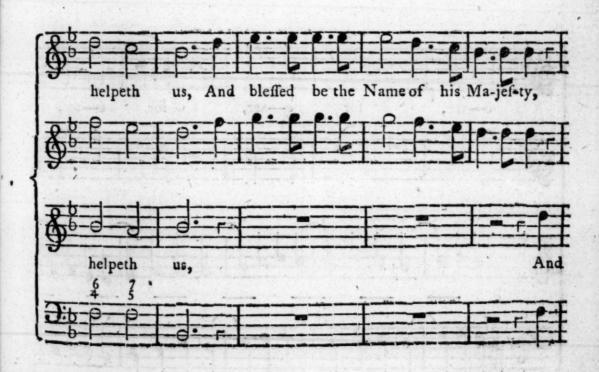
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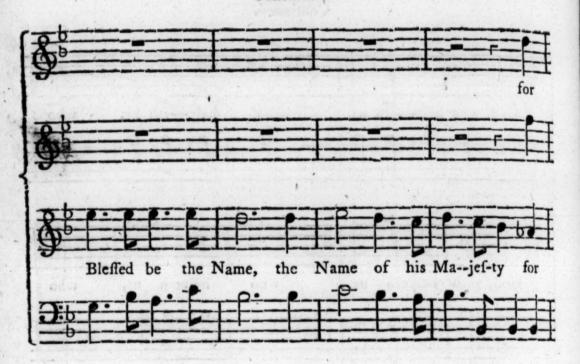








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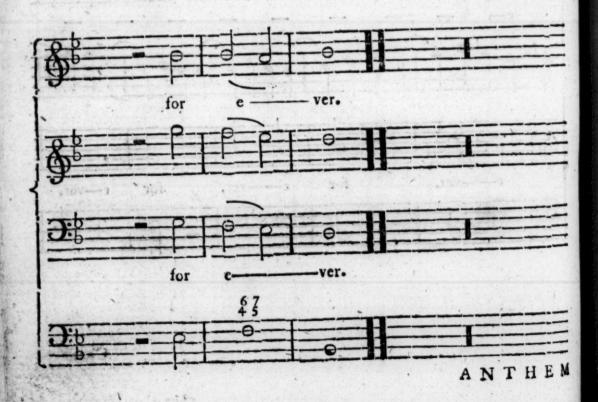






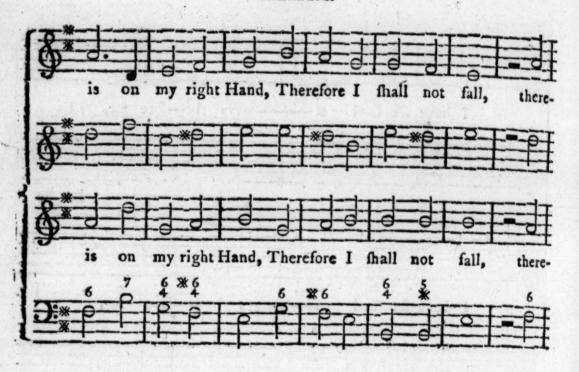
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ANTHEM XXX. Taken out of the 16th PSALM.







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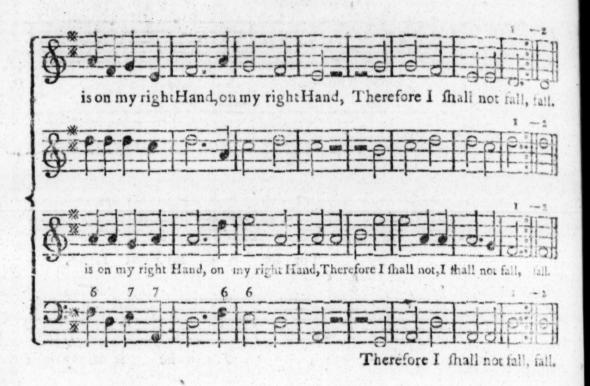
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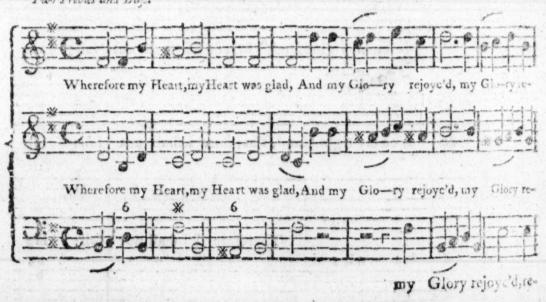
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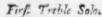
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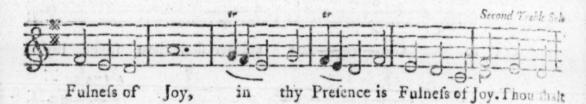
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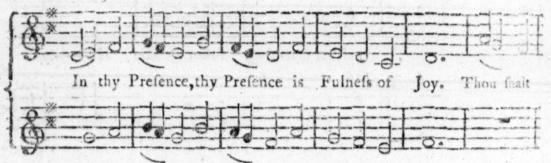








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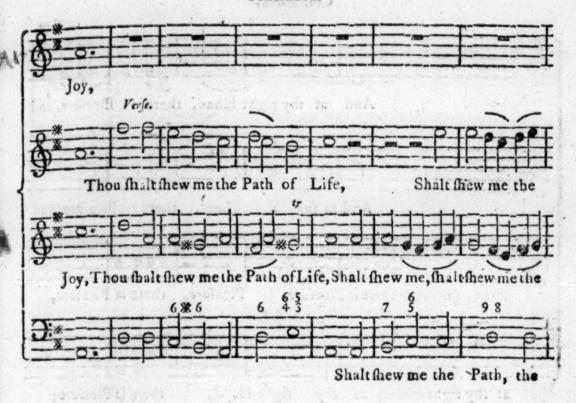
In thy Presence, thy Presence is Fulness of Joy.



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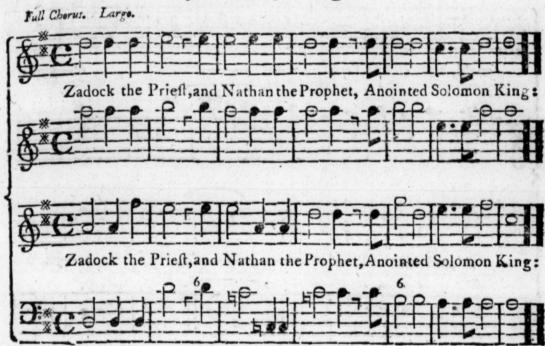
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ANTHEM XXXI. Taken out of the 1st Chapter of the 1st Book of Kings.

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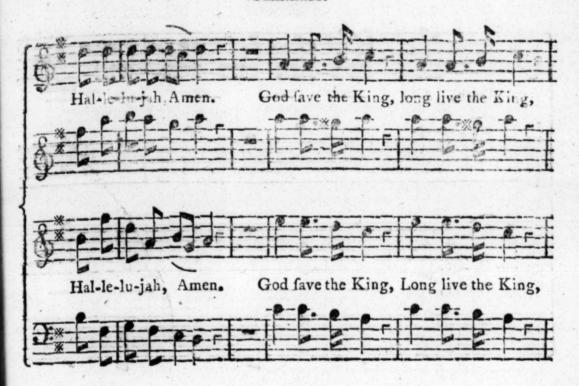
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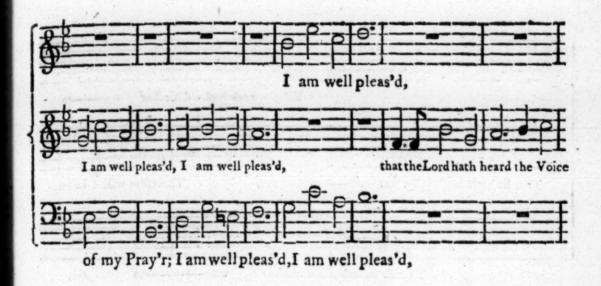


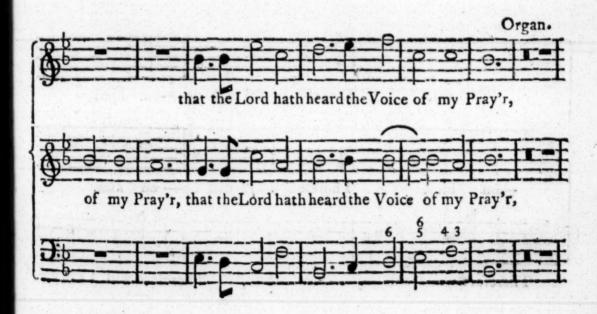
ANTHEM XXXII. Taken out of the 116th PSALM.





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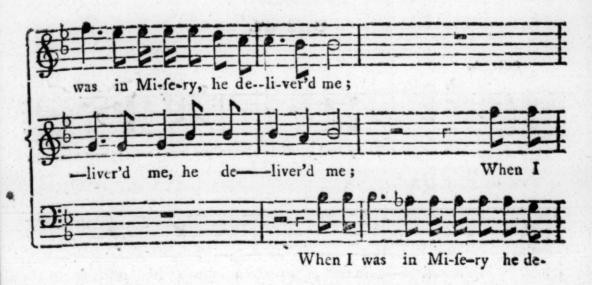


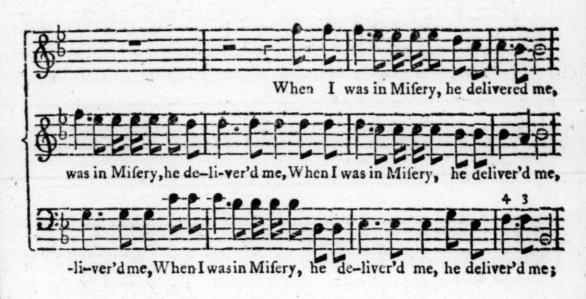
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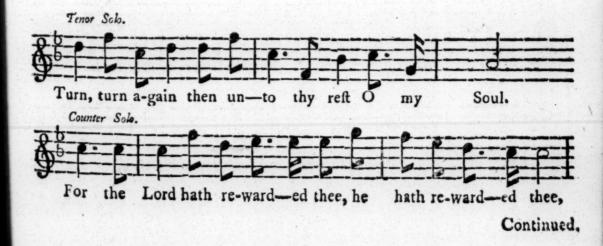
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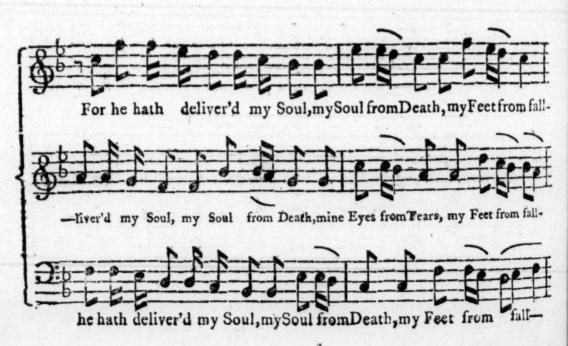


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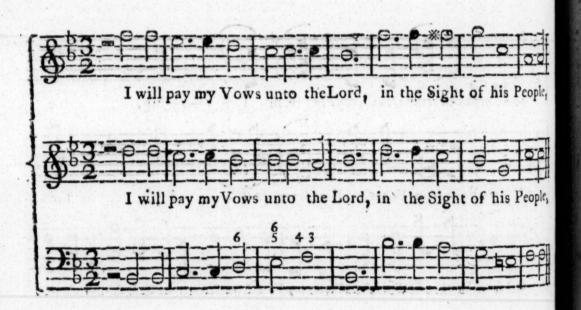
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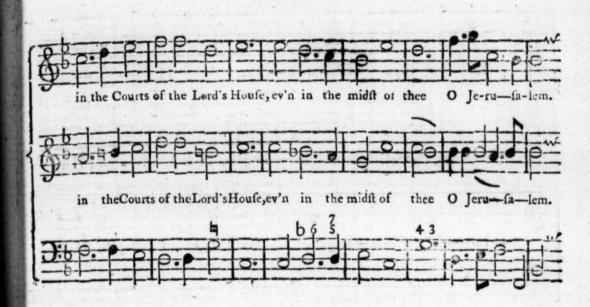
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ANTHEM XXXIII. Taken out of the 19th Chapter of Revelations.







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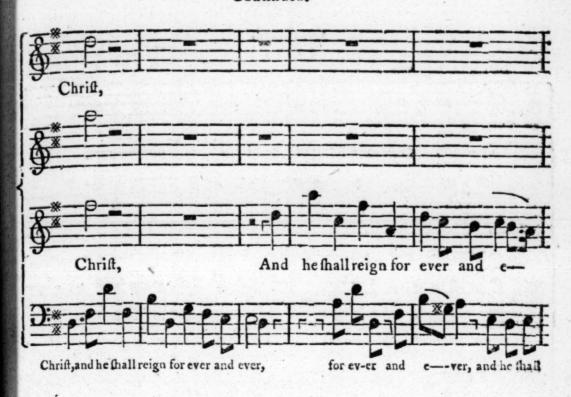
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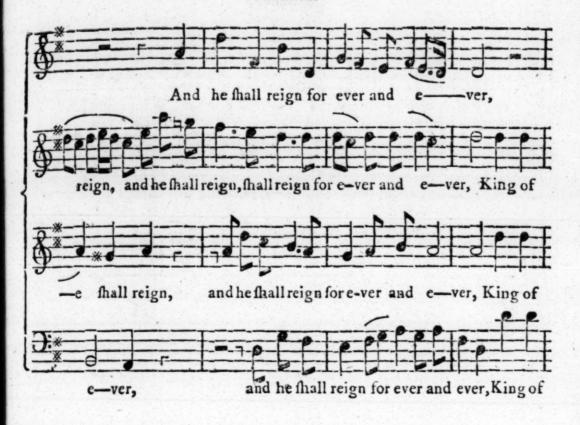
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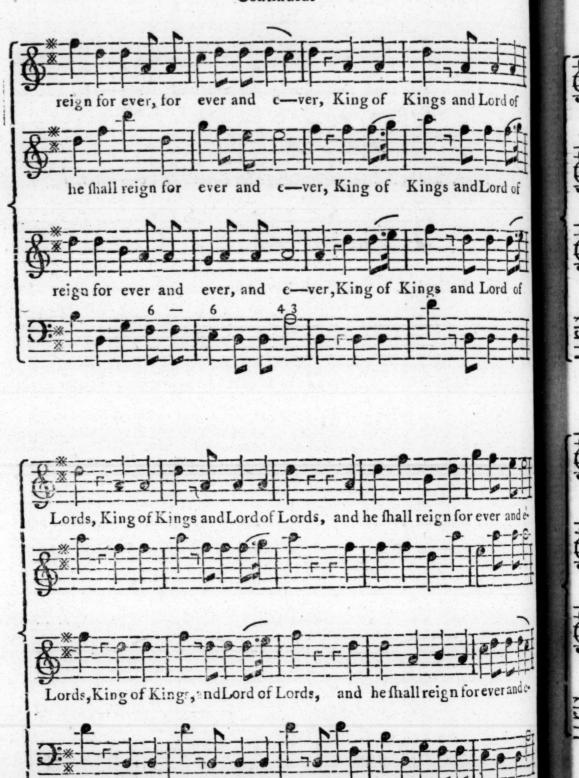


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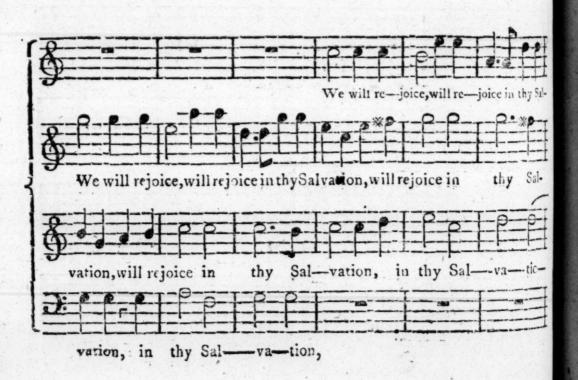
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ANTHEM XXXIV. Taken out of the 20th PSALM,

Full Chorus. Andante Vivace.





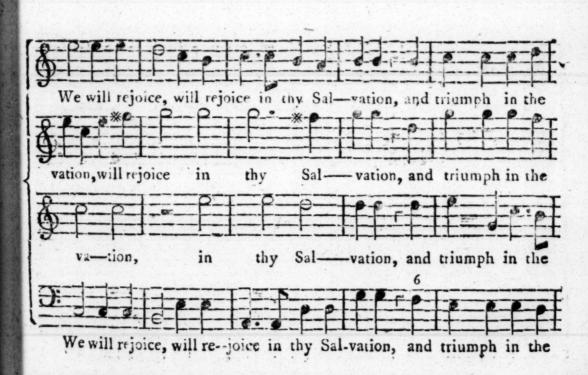


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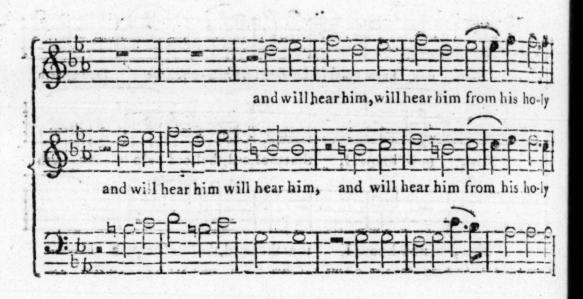




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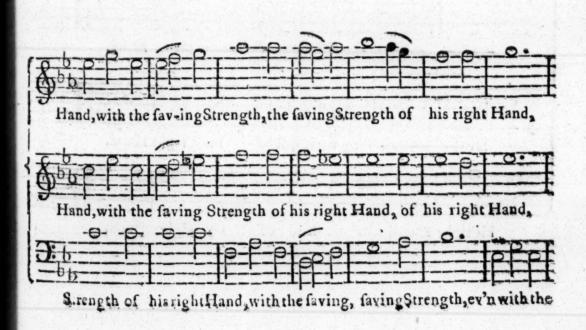


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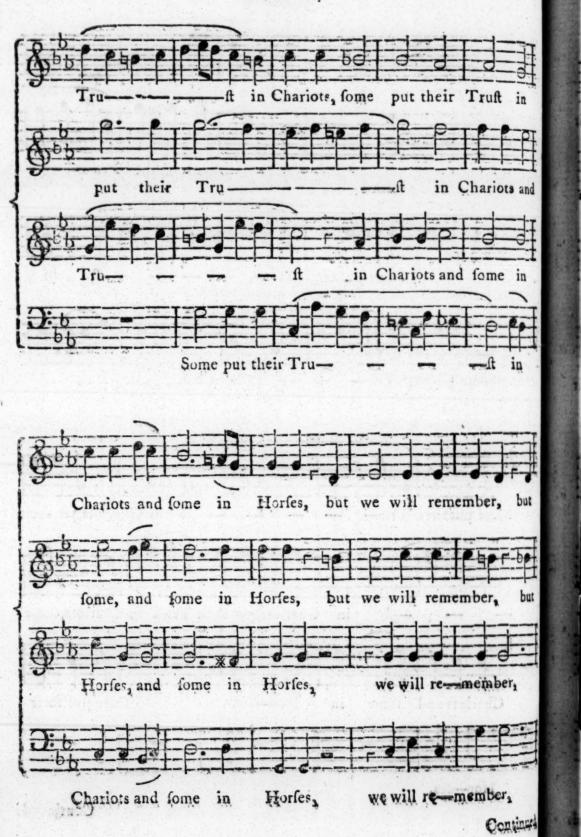


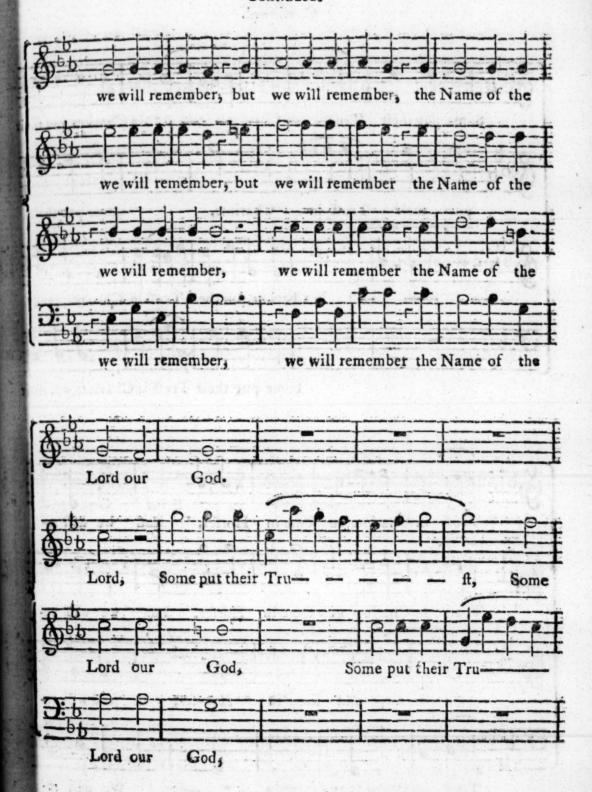




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ANTHEM XXXV. Taken out of the 106th PSALM.





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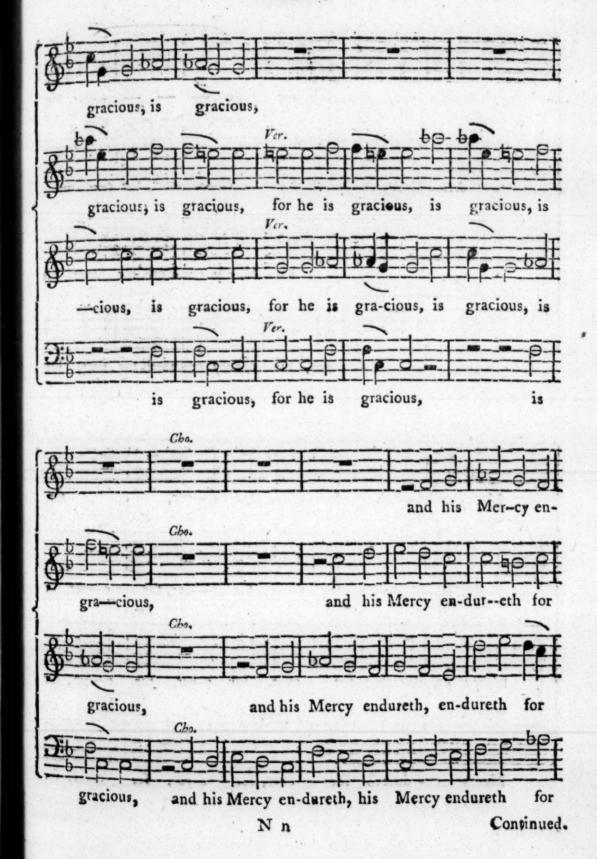




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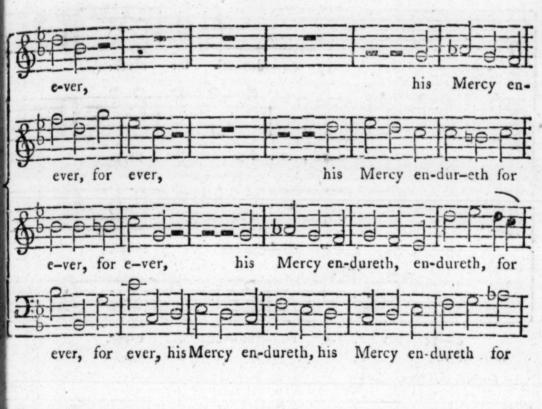
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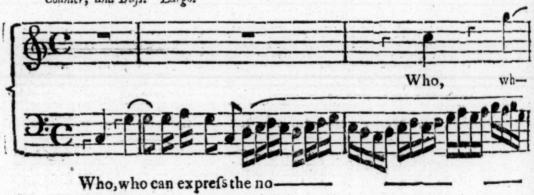
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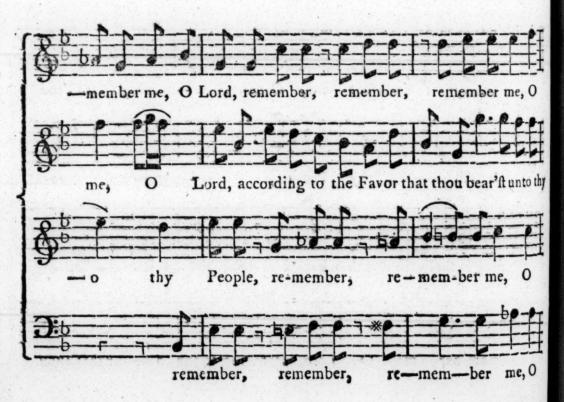






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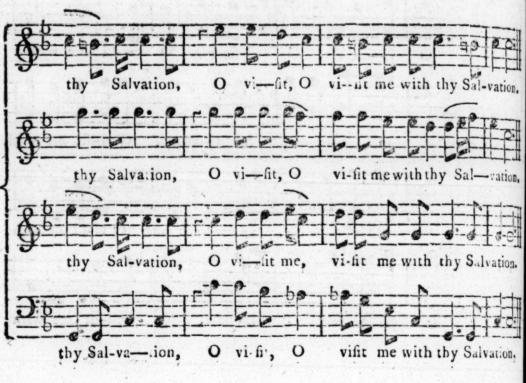
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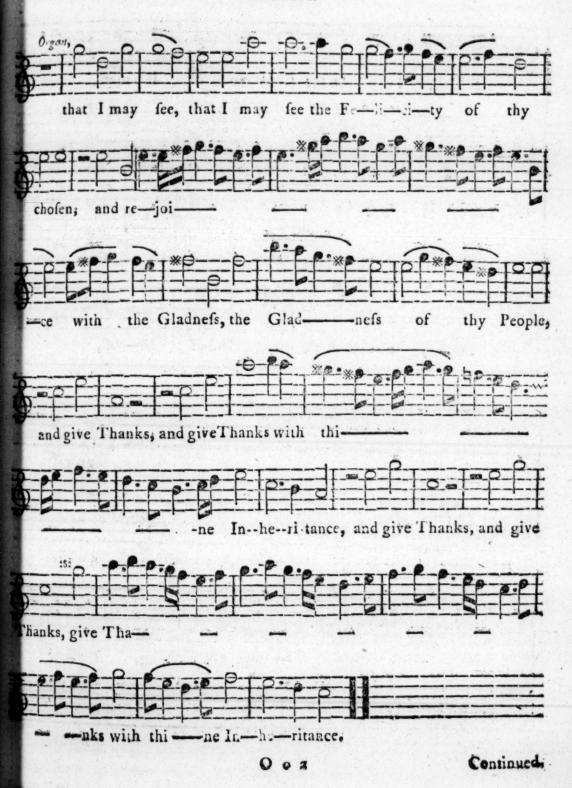
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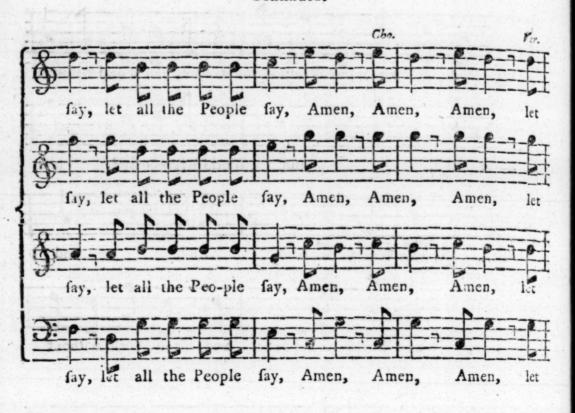
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Common Metre of 8 and 6.

To Father, Son, and Holy Ghost, Be Glory, as it was, is now,

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the God whom we adore: and shall be evermore.

Metre of 8 and 8.

To Father, Son, and Holy Ghoft, As in beginning was, is now, all Praise and Glory be therefore; and so shall be for evermore.

As Pfalm 25, &c.

To Father and the Son, And Sp'rit be Praise as first began, and Holy Ghost therefore, henceforth for evermore.

As Pfalm 104, &c.

To Father, Son, Sp'rit, all Praise be addrest, By Angels and Saints of ev'ry Degree; To God in three Persons, one God ever blest, As it hath been, now is, and ever shall be.

PSALM

PSALM-TUNES for the Old and New Versions. PSALM I. Crowle Tune.



- 2. But in the Law of God the Lod And in the same doth exercise
- 3. He shall be like a Tree that is Which in due Scason bringeth forth
- 4 Whose Leaf shall never fade nor fall, Ev'n to all Things shall prosper well

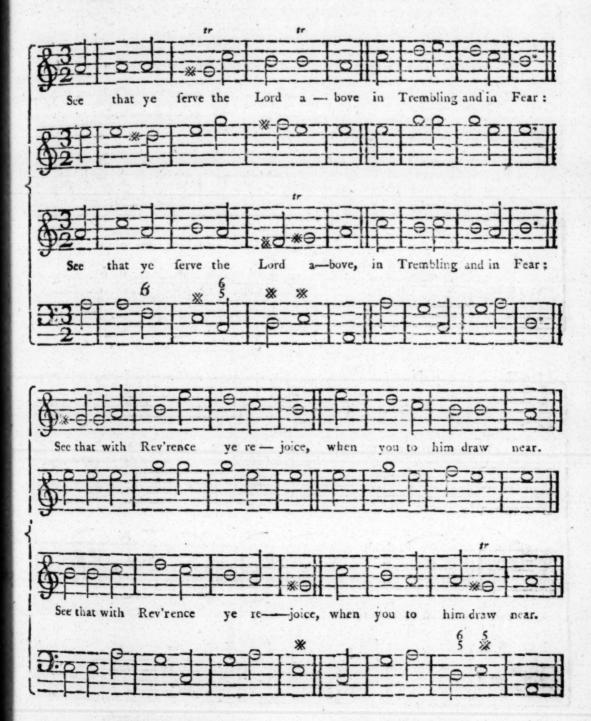
doth set his whole Delight, himself both Day and Night. planted the Rivers nigh; its Fruit abundantly: but flourishing shall stand; that this Man takes in Hand

12. See

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PSALM II. Verses 11, 12, 13, Cambrige Tune.



22. See that ye do embrace and kifs Left in his Wrath ye fuddenly

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T3. If once his Wrath, but little shall, Then only they that trust in him,

his Son without delay: perish from the right Way.

be kindled in h's Breaft, shall be happy and blest.

PSALM IV. Oxford Tune.



- 2 Have Mercy, Lord, therefore on me, For unto thee incessantly
- 3 O mortal Men. how long will ye Why wander ye in Vanity,
- Know ye that good and godly Men.
 And when to him I make Complaint,

and grant me my Request. to cry I will not rest

my Glory thus despise ?

the Lord doth take and chuse, he doth me not refuse.

PSALM

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PSALM V. Little Warley Tune.



2 Hear me betime. Lord, tarry not, My Supplications in the Morn,

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- 3 And I will patiently ftill truft
 Thou art not pleas'd with Wickedness,
- 4 Such as be foolish shall not stand Vain Workers of Iniquity

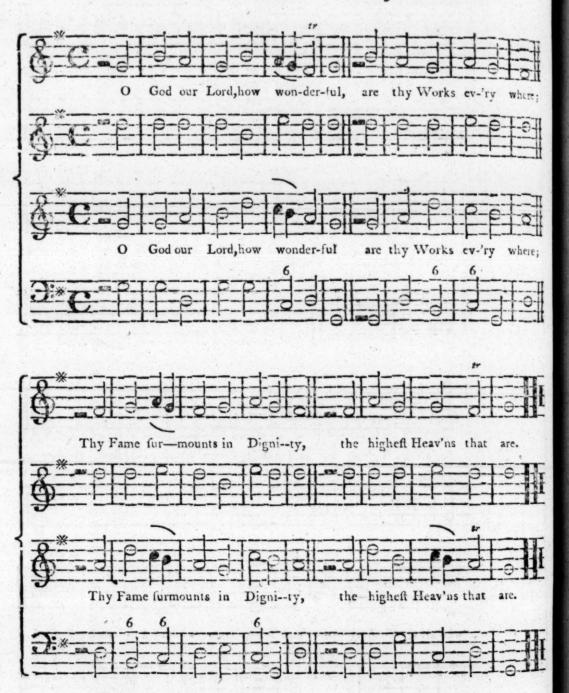
for I will have a spect : to thee for to direct.

in thee my God alone: and Ill with thee dwells none

in Sight of thee, O Lord: thou haft always abh'orr'd.

PSALM

PSALM VIII. Stamford Tune.



- 2. Ev'n by the Mouth of fucking Babes, For in those Babes thy Might is feen,
- 3. And when I fee the Heav'ns above, The Sun, the Moon and all the Stars,
- 4. Lord! what is Man, that thou of him Or what the Son of Man, whom thou

thou wilt confound thy Foes; thy Graces they disclose.

the Works of thine own Hand; in Order as they stand.

tak'ft fuch abundant care? to vifit doft not spare.

PSALM IX. Verses 7, 8, 9, 10. St. James's Tune.



9. He is Protector of the Poor, He is, in all Adversity,

vhere;

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SALM

10. And they that know thy holy Name, For thou forfakeft not their Suit the World and ev'ry Wight; to ev'ry Man his Right. what Time they be oppress; their Resuge and their Rest. therefore shall trust in thee; in their Necessity. 296

Verses 8, 9, 10, 11. Avely Tune. XVI. PSALM



- Wherefore my Heart and Tongue alfo,
 My Flesh likewise doth rest, in Hope
- Thou wilt not leave my Soul in Hell, Nor yet will give thy Holy One
- 11. But wilt me teach the Way to Life, And where at thy Right Hand there are

rejoice exceedingly; to rife again, for why?

because thou lovest me; corruption for to fee.

where there is Joy in Store; Pleasures for evermore.

PSALM

PSALM XVIII. Great Milton Tune.

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3. When I ang laud unto the Lord, Then from my I oes I am right fure,

most worthy to be serv'd, that I shall be preserv'd.



4. The Pangs of Death did compass me, The flowing Waves of Wickedness, and bound me ev'ry where, did put me in great Fear.

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PSALM XIX. Verses 7, 8, 9, 10. South Weald Tune.



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8. The Lord's Commands are righteous and His Precepts are most pure, and do

The Fear of God is excellent,

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ALM

The Judgments of the Lord also, to. And more to be defired are they, The Honey and the Honey Comb, rejoice the Heart likewise: give Light unto the Eyes. and doth for ever dure: most righteous are and pure. than much fine Gold always: are not fo fweet as they.

PSALM

PSALM TUNES. PSALM XX. Harwich Tune.

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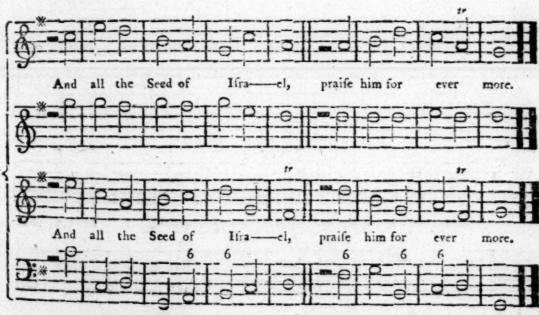
26.



- 2. And fend thee from his Holy Place, And fo in Sion 'feablith thee,
- 3. Remembring well the Sacrifice And so receive most graciously
- 4 According to thy Heart's Defire, And all thy Counfel and thy mind,

his Help at every Need: and make thee firong indeed, that now to him is done: thy Offerings each one. the Lord grant unto thee: full well perform may he, PSALM XXII. Verses, 23, 24, 25, 26. St. Andrew's Tune.





25. For he despiseth not the Poer, His Countenance when they do call,

Still:

Still

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111.

- 25. Among the Folk that praise thee Lord, Thy Praife, and keep thy Promise, made.
- 26. The Poor shall eat and be suffic'd, To feek the Lord and praise his Name,

he hideth not away, but hears them when they pray.

I will therefore proclaim: for fetting forth the fame.

for letting loss.

fuch as their Minds do give:
their Hearts shall ever Live.
PSALM

PSALM XXIII. Canterbury Tune.



- 2. In Pastures Green he seedeth me, And after leads me to the Streams,
- 3. And when I find myfelf near loft, Conducting me in his right Paths,
- 4. And tho' I were e'en at Death's Door,
 For both thy Rod and Shepherd's Crook,

where I do fafely lie: which run most pleasantly.

then doth he me Home take: e'en for his own Names fake.

yet wou'd I fear no Ill: afford me Comfort fill.

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PSALM XXIV. Verses 7, 8, 9, 10, Bishop Stortford Tune.





9. Ye Gates and everlassing Doors, Then shall the King of Glor'ous State,

lift up your Heads on high: come in triumphantly.



The Kingdom and the Royalty,

the Lord of Hosts it is : of glorious State is his.

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PSALM XXV. Southwell Tunes.



2. Let not my Foes rejoice, And let them not be overthrown,

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- 3. But Shame shall them befall, whom harm them wrom Therefore thy Paths and thy Right Ways, unto me Lord descry.
- 4. Direct me in thy Truth, Thou art my Sav'our and my God,

for make a Scorn of me; that put their Trust in thee. whom harm them wrongfully a unto me Lord descry. and teach me I thee pray, on thee I wait alway.

PSALM XXVI. Windfor Tune.



4. I do not love to haunt or use To come in House I de refuse with Men whose Deeds are vain; with the deseitful Train.

PSALM

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307

PSALM XXVII. Ewell Tune.



- 2. While that my Foes with all their Strength, Thinking to eat me up, at length
- 3. Tho' they in Camp against me lie, And if in Battle they will try,

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4 One Thing of God I do require, For which I pray and ftill defire,

began with me to brawl; them elves have caught the Fall, my Heart is not afraid, I trust in God for Aid. that he will not deny: 'till he to me apply. PSALM XXVIII. Verses. 6, 7, 8, 9. York Tune.



- 7. He is my Shield and Fortitude, My Heart rejoiceth greatly, and
- 8. He is our Strength and our Defence, The Health and the Salvation of,
- 9. Thy People and thy Heritage, Increase them Lord and rule their Hearts,
- my Buckler in Distress: my Song shall him consess. our Foes for to resist; his own Elect by Christ.

Lord, blefs, guide and preferve; that they may never swerve.

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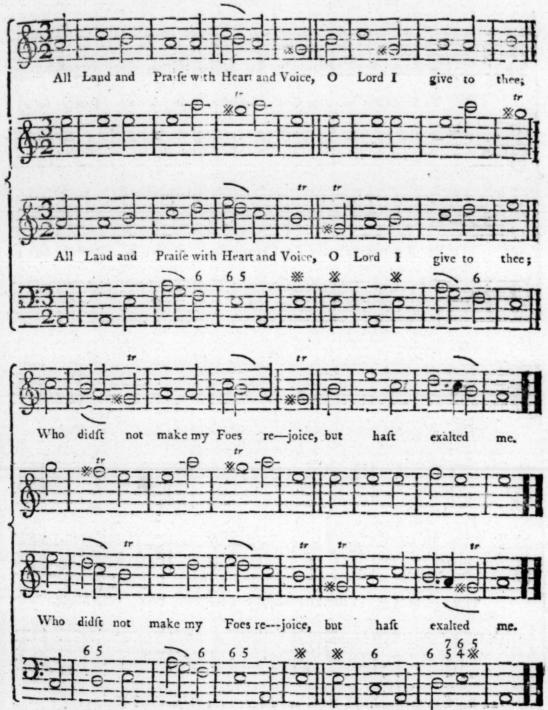
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PSALM XXX. Burford Tune.



- 2. O Lord mv God to thee I cry'd
 Thou gav'st an car, and didst provide,
- 3. Thou, Lord, hast brought my Soul from Hell, From them that in the Pit do dwell;
- 4 Sing Praise, ye Saints, that prove and see In Honour of his Majesty,

LM

in all my Pain and Grief: to Ease me with relief.

and thou the same didst save: and keep'st me from the Grave.

the Goodness, of the Lord:

PSALM XXXIII. Eckington Tune.

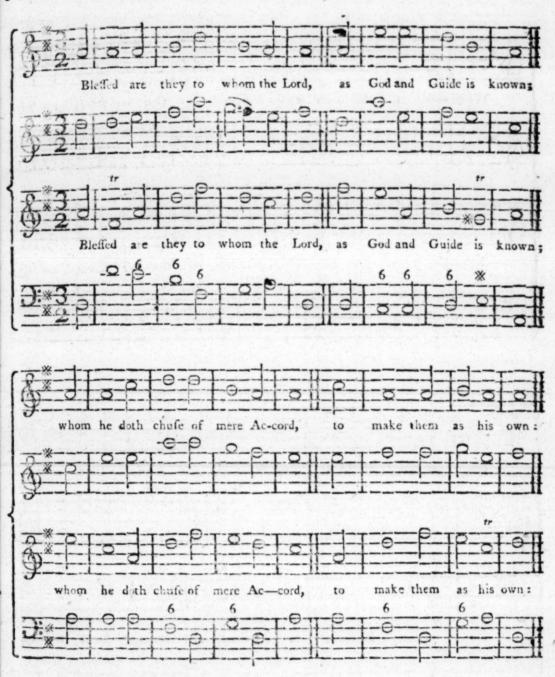


- 2. Praise ye the Lord with Harp, and fing With ten-string'd Instrument sounding,
- 3. Sing to the Lord a Song most new, For why? his Word is ever true,
- 4. Both Judgement, Equity and Right, And with his Gifts he doth delight,

to him with Pfaltery:
praife ye the Lord most high.
with Courage give him praise:
his Works and all his Ways.
he ever lov'd, and will:
the Earth throughout to fill.

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PSALM XXXIII. Verses 11, 18, 19, 20. St. Matthew's Tune.



19. Our joyful Souls always proclaim, For why? in his most holy Name,

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his Power and his Right; we hope and much delight.

Continued.





As we always with one Accord,

ftill prefent with us be; do only trust in thee.

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PSALM XXXIV. Workfop Tune.



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PSALM XXXIV. Verses 7, 8, 9, 10. Bedford Tune.



- 8. Tafte and confider well therefore, O happy Man that maketh him;
- 9. O fear the Lord, all ye his Saints, For they that fear the living Lord,
- ro. The Lions shall be hunger bit,
 But as for them that sear the Lord,

that God is good and just; his only stay and trust.

who is a mighty king:
are sure to lack nothing.
and pin'd with famine much:
no lack shall be to such.

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PSALM XXXIX. Verses 5, 6, 7, 8. St. Thomas's Tune.

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PSALM XL. Westminster Tune.



- 2. He brought me from the dreadful Pit, Upon a Rock he fet my Feet,
- 3. To me he taught a Psalm of Praise, And sing new Songs of Thanks always
- 4. When all the Folk these things shall see,
 Then they unto the Lord will slee,
- out of the Mire and Clay: and he did guide my Way.
- which I must shew abroad; unto the Lord our God.
- as People much afraid: and truft upon his Aid.

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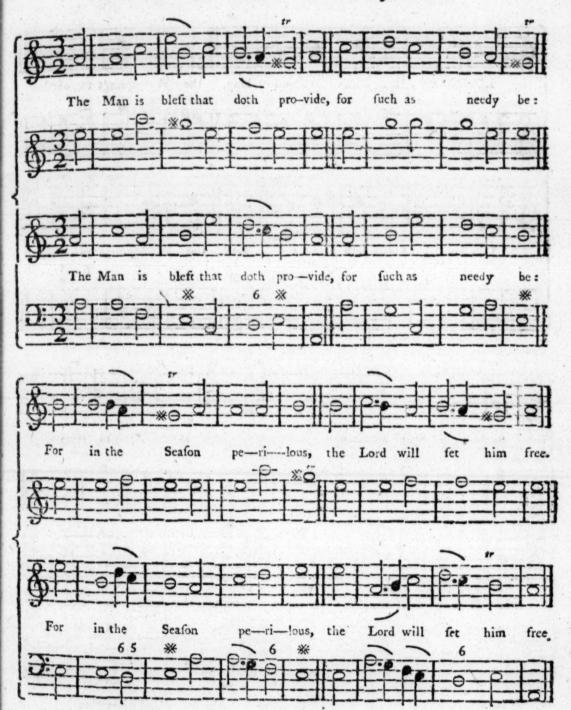
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PSALM XLI. Daventry Tune.



2. And he will keep him fafe, And not deliver him into

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- 3. And from his Bed of Languishing For thou, O Lord, wilt turn to Health
- 4 Then in my Sickness thus faid I, And heal my Soul, which grieved is

and make him happy in the Land: his Enemies firong Hand.

the Lord will him restore: his Sickness and his Sore.

Have mercy, Lord, on me: that I offended thee.

PSALM XIII. Leighton Tune.



- 2. My Soul doth thirst and would draw near Oh! when shall I come and appear
- 3. The Tears altimes are my Repast, Whilit wicked Men cry out so fast,
- 4. Alass! what Grief it is to think, Therefore my Soul as at Pit's Brink,

the living God of Might: in Presence of his Sight.

which from my Eyes do flide: where now is God thy Guide.

the Freedom once I had I most heavy is and fad,

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PSALM XLIII. Verses, 3, 4, 5, 6. North Ockendon Tune.



4. Then spall I to thine Altar go,
And on my Harp give Thanks to thee,
5. Why art thou then so sad my Soul,

Still trust in God, for him to praise,

6. By him I have Deliverance,

11

with Joy to worthip there:
O God, my God most dear,
and frett st thus in my Breast?
I hold it always best.
From all my Pain and Grief,
At need send me Relief.

PSALM XLIV. Peterborough Tune.



- 2. How thou didft drive the Heathen out Planting our Fathers in their Place,
- 3. They conquer'd not by their own Sword But by thy Hand, thy Arm and Grace,
- 4. Thou are my King, O God, who fav'ft Led with thy Pow's we threw down fuch

with a most pow'rful Hand: and gav'ft to them their Land.

the Land wherein they dwell: because thou lov'st them well.

Jacob in fundry wife: as did against us rife.

321

PSALM XLV. Gray's Tune.



2. My Tongue shall be as quick, As is the Pen of any Scribe,

LM

- 3. O fairest of all Men!
 For God hath blessed thee with Gifts
- 4. About thee gird thy Sword, With Henour, Glory, and Renown,
- his Honour to indite, that useth fast to write.
- thy Lips with Grace are pure: for ever to endure.
- O Prince of Might elect! thou art most richly deck'd.

PSALM XLVII. Verses 5, 6, 7, 8. South Ockendon Tune.



- 6. Sing Praises to our God, fing Praise, For God is King of all the Earth,
- 7. God o'er the Heathen reigns, and fits The Princes of the People have
- 8. To Abrams People; for our God, As with a Buckler doth defend,

fing Praises to our King; all skilful Praises sing. upon his holy Throne: them joined ev'ry one who is exalted high; the Earth continually.

PSALM XLVIII. Colchester Tune.

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- 2. Mount Sion is a pleasant Place,
- The City of a mighty King,

 3. Within the Palaces thereof
 For lo! the Kings are gathered and

 4. But when they did behold it fo,
- Astonish'd much, and suddenly

it gladeth all the Land: on her North Side doth stand. God is a Refuge known: together they are gone. they wonder'd and they were were driven back with fear.

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PSALM LI. St. George's Tune.



- 2. Wash me O Lord, and make me clean, And purify me once again,
- 3. Remorfe and Sorrow do constrain, Because my Sin doth still remain,
- 4. Against thee only have I finn'd, And if I shou'd no Mercy find,

from this unjust and finful Act, from this soul Crime and bloody Fact, me to acknowledge my Excess; before thy Face without Release, and done this Evil in thy Sight; yet are thy Judgements just and right.

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PSLAM II. Verses 15, 16, 17, 18, Mereton Tune.



- 16. And as for outward Sacrifice, But thou efteem'ft them of no price,
- 17. The beavy Heart, the Mind opprest, This Sacrifice indeed is best,
- 18. Lord unto Sion turn thy Face, And on Jerusalem thy Grace,

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- I would have offer'd many one. and therein Pleasure takest none.
- O Lord thou never dost reject. and chiefly that thou dost expect.

pour out thy Mercies on thy Hill. build up the Walls and love it ftill.

PSALM LVI. Verses 10, 11, 12, 13. Blackmore Tune.



- 11. I trust in God the Lord, and say, The Lord he is my Help and Stay,
- 12. I will perform with Heart most free, And I, O Lord, all Times to thee,
- 23. My Soul from Death thou doft defend, That I before thee may ascend,
- as I before began:
 I do not care for Man.
 my Vows to God always:
 will offer Thanks and Praise.
 and keep'st my Feet upright,
 with such as live in Light.

SALM LVII. 10, 11, 12, 13. Lincoln Tune.

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- II. Among the People I will tell, And shew his Praise that doth excell
- 32. His Mercy doth extend as far His Truth as high as any Star,
- \$3. Set forth and shew thyself O God, Exalt thyself on Earth abroad,

the Goodness of my God: in Heathen Lands abroad. as the Heav'ns all are high: that shineth in the Sky. above the Heav'ns most bright: thy Majesty and Might.

PSALM LXII. Verses 7, 8. St. Ann's Tune.



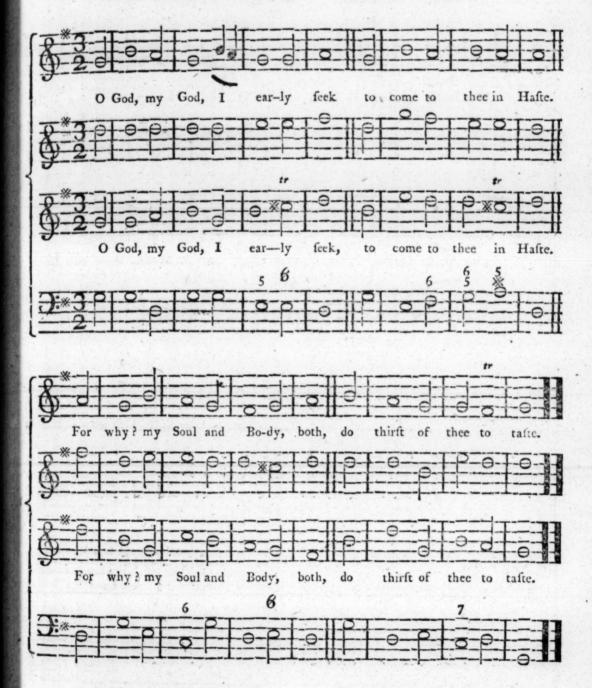
8. O put your Trust in him alway, Pour out your Hearts to him and say, ye Folk with one Accord; our Trust is in the Lord.

GLORIA PATRI.

To Father, Son and Holy Ghost, Be Glory as it was, is now, the God whom we adore: and shall be evermore.

329

PSALM LXIII. Namure Tune.



- 2. And in this barren Wilderness, My Flesh is parch'd for Thought of thee,
- 3. That I might fee yet once again, As I was wont it to behold

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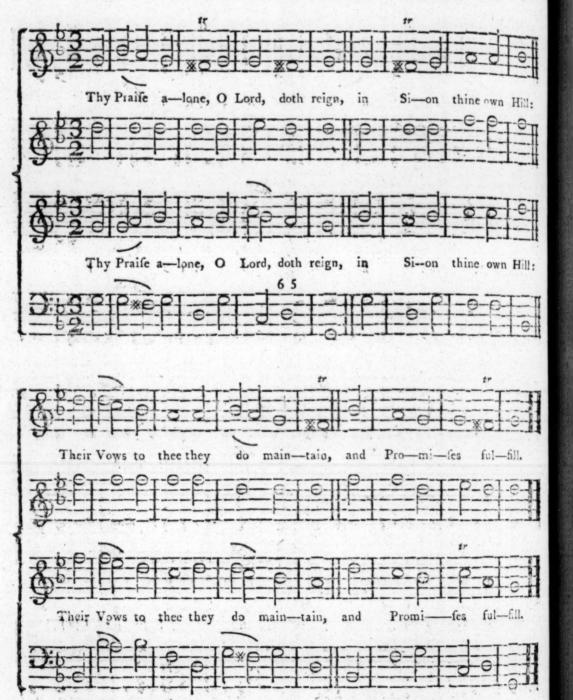
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4. For why? thy Mercies far furmount, My Lips therefore shall give to thee, where Waters there are none: for thee I wish alone.

thy Glory, Strength, and Might; within thy Temple bright.

this Life and wretched Days : due Honour, Laud, and Praise.

PSALM LXV. Stafford Tune.



- 2. For that thou dost their Pray'rs still hear, The People all, both far and near,
- 3. Our wicked Life fo far exceeds, But Lord forgive us our Misseeds,
- The Man is bleft whom thou doft chuse,
 Thy House and Temple he shall use

and dost thereto agree;
with Trust will come to thee,
that we shall fall therein:
and purge us from our Sin,
within thy Courts to dwell:
with Pleasure that excell.

PSALM LXVII. Guildford Tunes



- 2. That all the Earth may know And all the Nations here below,
- 3. Let all the World, O God, And let the People all abroad,

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4. Throughout the World so wide, For thou with Truth and Right doth guide, the Way to Godly Wealth: may fee thy faving Health.

give Praise unto thy Name: extol and laud the same.

let all rejoice with Mirth: the Nations of the Earth.

PSALM LXVIII. Verses 26, 27, 29, 30, Laindon Tune.



- 27. Now in the Congregation thou And Jacob's whole Posterity
- 29. Thy God hath fent forth ftrength for thee; The thing that thou hath wrought in us,
- 30. Then in thy Temple Gifts will we And in thy own Jerusalem,

-17 play. With Timb-rels fweet-

- O Ifrael praise the Lord, agree with one Accord.
- O God make firm and fure, for ever to endure.

offer to thee, O Lord; praise thee with one Accord.

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PSALM - LXXIII. Verses 23, 24, 25, 26, Barking Tune.

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- 24. My Flesh and Spirit both do fail, For of my Heart he is the Strength
- 25. But lo! all fuch as thee forfake, And those that trust in any thing,
- 26. Therefore I will draw near to God; In God alone I put my Truft;

but God will me reftore: and Portion evermore.

thou shalt destroy each one: faving in thee alone.

and ever with him dwells his Wonders I will tell.

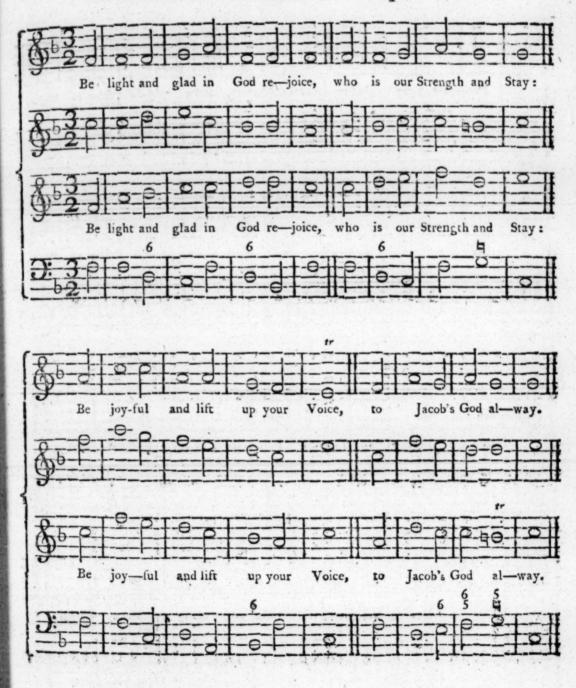
PSALM LXXX. Rumford Tunes



- 2. And thou, O Lord, whose Seat is set Shew forth thyself, and do not let;
- 3. Before Ephr'im and Benjamin, To shew thy Pow'r do thou begin,
- 4. Direct our Hearts by thy good Grace, Shew us the Brightness of thy Face,

on Cherubims most bright: fend down thy Beams of Light, Manasses in likewise: come help us, Lord, arise. convert us unto thee: and then sull safe are we.

PSALM LXXXI. Proper Tune.



3. Rlow as it were in the New Moon, As it was used to be done,

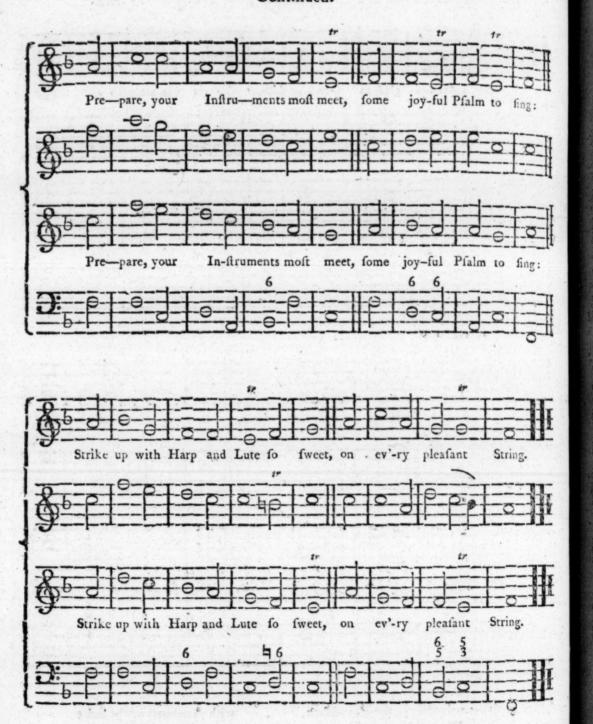
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with Trumpets of the best; at any solemn Feast.

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4. For this is unto Israel

By Jacob's God, and must full well

a Statute, which was made be evermore obey'd.

PSALM LXXXIV. Colchester Tune.



- 2. My Soul doth long full fore to go My Heart and Flesh cry out also
- 3. The Sparrows find a Room to rest, The Swallow also hath a Nest,

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4. These Birds full nigh thine Altar may D Lord of Hosts, thou art alway,

into thy Courts abroad: for thee the living God.

and fave themselves from Wrong: wherein to keep her Young.

have Place to fit and fing : my only God and King.

PSALM XCII. Cranfield Tune.



- 2. To shew the Kindness of the Lord, And to declare his Truth abroad,
- 3. Upon a Ten String'd Instrument.
 With all the Mirth you can invent,
- 4. For thou hast made me to rejoice
 That I have Joy in Heart and Voice

before the Day be light: when it doth draw to Night. on Lute and Harp fo fweet; of Instruments most meet.

in Things to wrought by thee; thy handy Works to fee. PSALM

P S A L M XCV. St. David's Tune.



- 2. Yea let us come before his Face, . In finging Pfa ms unto his Grace,
- 3. For why? the Lord he is, no doubt, A King above all Gods thro'out,
- The Secrets of the Earth fo deep, The Tops of Hills that are fo steep,

to give him Thanks and Praise: let us be glad always.

a great and mighty God: in all the World abroad.

and Corne o: the Land: he hath them in his Hand.

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PSALM TUNES. PSLAM XCVI. St. Alban's Tune.



- 2. Yea fing unto the Lord alway, Declare and shew from Day to Day,
- 3. Among the Heathen all declare To shew his Wonders do not spare,
- And he is to be dread of right,

praise ve his holy Name: Salvation by the same.

his Honour round about : in all the World thro'out.

and worthy of all Praise: above all Gods alway.

PSALM XCVIII. Skipton Tune.

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3. The Lord doth make his People know, And also doth his Justice shew

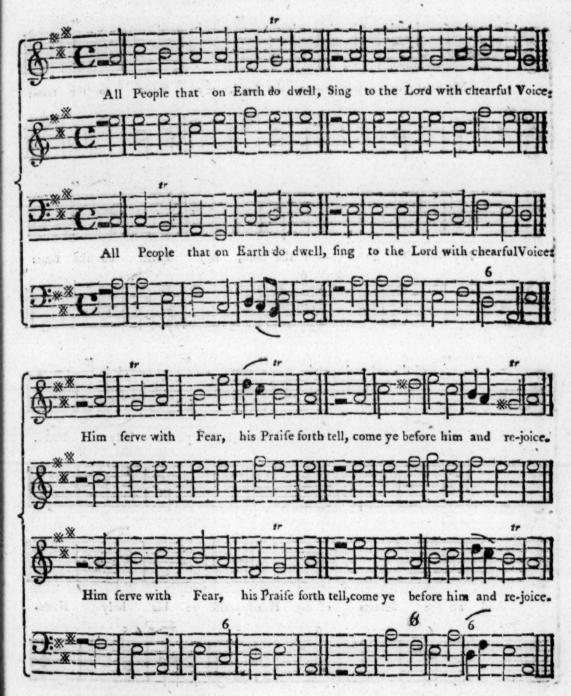
his faving Health and Might: in all the Heathen's Sight.



4. His Grace and Truth to Ifrael
And all the Earth hath feen right well

in Mind he doth record: the Goodness of the Lord.

PSALM C. Proper Tune.



2. The Lord, ye know is God indeed, We are his Flok he doth us feed,

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- 3. O enter then his Gates with Praise, Praise, laud, and bless his Name always,
- 4. For why? the Lord our God is good, His Truth at all Times firmly flood,

without our Aid he did us make; and for his Sheep he doth us take.

approach with Joy his Courts unto: for it is feemly fo to do.

his Mercy is for ever fure: And shall from Age to Age endure.

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PSALM TUNES.

PSALM CIII. Ferry Tune.



- 2. Praise thou the Lord my Soul
- 3. That gave thee Pardon for thy Faults, From all thy weak and frail Disease,
- 4. That did redeem thy Life from Death, His Mercy and Compassion both,

who hath to thee been very kind: to flip out of thy Mind.

and thee reftor'd again; and heal'd thee of thy Pain.

from which thou could'ft not flee, he did extend to thee.

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PSALM CIV. Hanover Tune.



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His Chamber-beams lie
Which as his Chariots are
And there with much fwitness
Upon the Wings riding

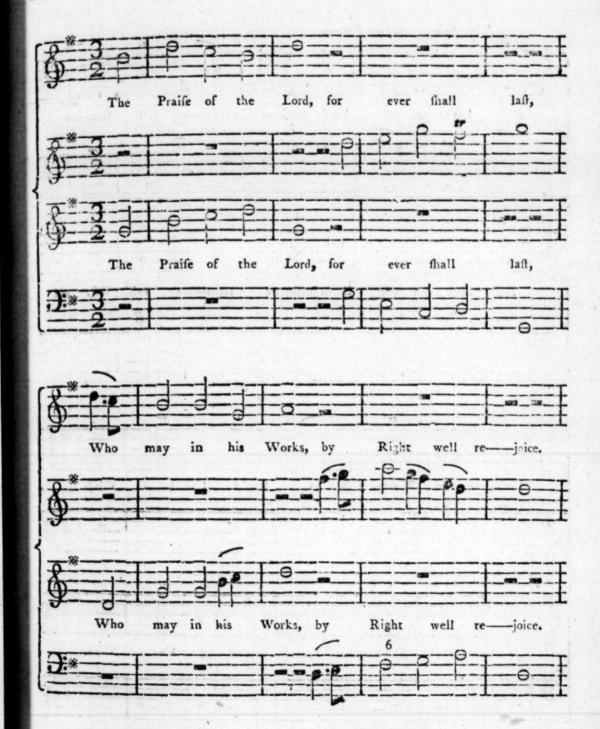
in the Clouds full fure, made him to bear; his Courfe doth endure: of Wands in the Air.

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PSALM CIV. Three last Verses, Spetisbury Tune.



23. To this Lord and God, So long as I live, Then am I most certain I will rejoice in him, will I fing always, my God praise will I: my Words shall him please to him will I cry.

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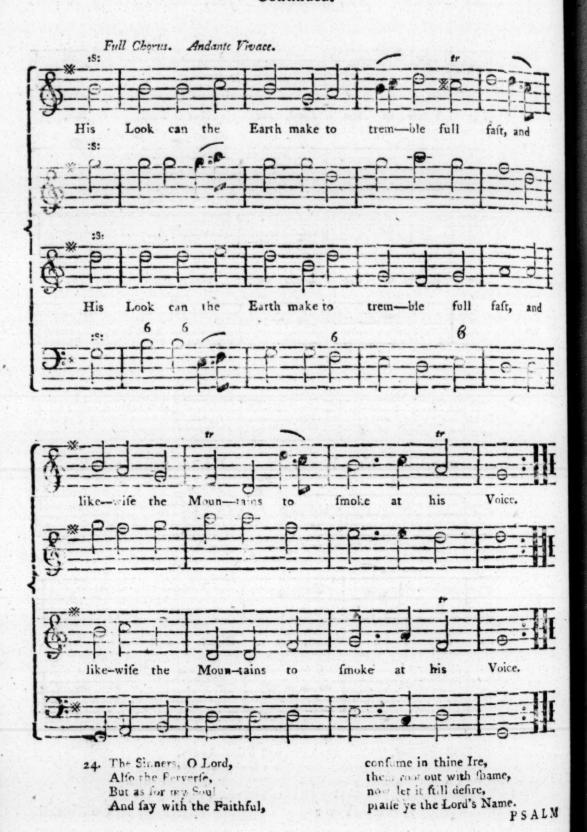
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PSALM CV. Dagenham Tune.



- 2. Sing joyfully unto the Lord, And talk of all his wondrous Works,
- 3. In honour of his holy Name, And let the Heart also be glad,

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4. Seek ye the Lord, and feek the Strength Yea feek his Face incessantly,

yea fing unto him praise; that he hath wrought always.

rejoice with one Accord; of them that feek the Lord.

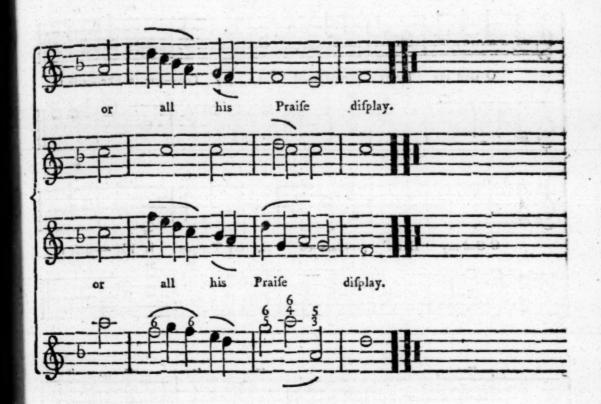
of his eternal Might: and Presence of his Sight.

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PSALM CVI. Chelmsford Tune.



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- 2. They bleffed are that Judgement keep, With favour of thy People, Lord,
- 3. And with thy faving Health, That I the great Felicity,

ay.

ued.

4. And with thy Peoples joy, And may with thine Inheritance, and juffly do alway, remember me I pray.

- O Lord, vouchsafe to vifit me; of thine Elect may see.
- I may a joyful Mind poffes; a chearful Heart express.

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PSALM CVIII. Ely Tune.



And I among the Heathen Folk,

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4. Because thy Mercy doth ascend, Also thy Truth doth reach the Clouds

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within the lofty Sky.

PSALM TUNES.

PSALM CXI. Great Warley Tune.



3. Such as to him bear love, For this they shall well find,

a Portion fair above, he hath up for them laid. he will have them in mind, and keep them as he faid.

4. For he did not disdain, his Works to shew them plain, by Light'nings and by Thunders When he the Heathen's Land, did give into their Hand, where they beheld his Wonders PSALM

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PSALM CXII. Magdalen Tune.

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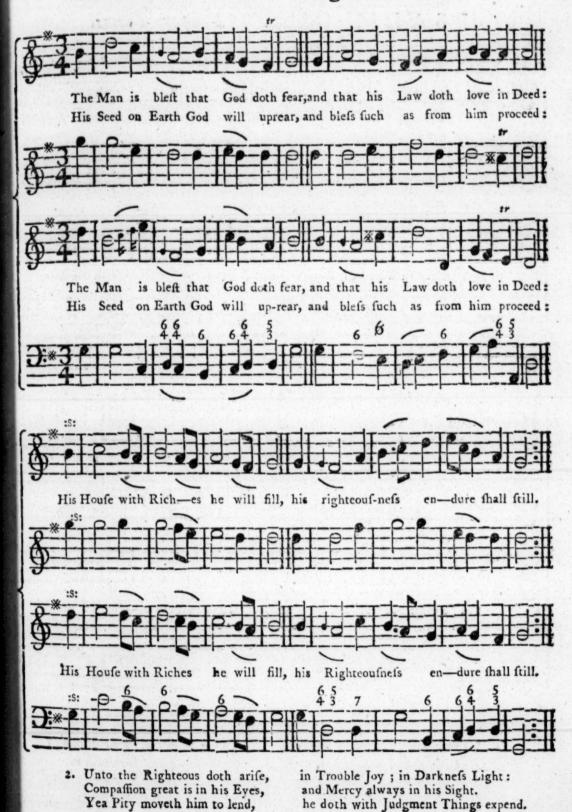
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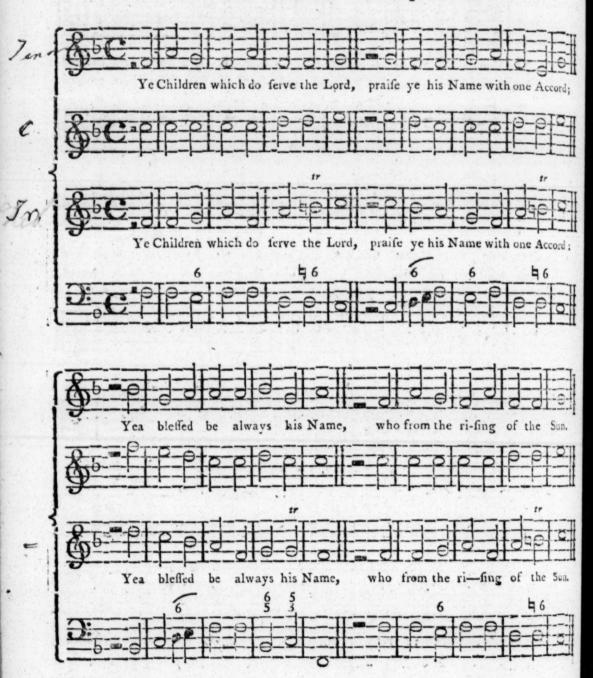
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PSALM CXIII. Proper Tunes.



2. He doth abase himself we know, And also in the Heaven above, Things to behold on Earth below: the Needy out of Duft to draw.

Continued.



Also the Poor which Help none saw, And so did set him up on high,

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his Mercy only did him move: with Princes of great Dignity.



That rule his People with great Fame, And with great Joy their Fruit to rear, the Barren he doth make to bear, therefore praise ye his holy Name. I'll

PSALM CXVI. Wendover Tune.



- 3. Upon the Name of God the Lord, Deliver thou my Soul, O Lord,
- 4. The Lordis very merciful, An in our God Compassion doth

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I Woe and Sorrow found.

then did I call and fay, I do thee humbly pray. and just he is also: most plentifully flow.

PSALM TUNES.

PSALM CXVII. Buxton Tune.



2. For great his Kindness is to us, Wherefore praise ye the Lord our God, his Truth doth not decay: praise ye the Lord alway.

GLORIA PATRI.

To Father, Son, and Holy Ghost, Be Glory as it was, is now, the God whom we adore; and shall be evermore.

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PSALM CXVIII. Verse 19, 20, 21, 22. Cudham Tune.



- 20. The Stone which formerly among Is now become the Corner Stone,
- 21. This was the mighty Work of God, And it is wond'rous to behold
- 22. This is a joyfull Day indeed, Let us be glad and joy therein,

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and chiefly to be us'd.

it was the Lord's own Fact; that great and mighty Act.

which God himself hath wrought: in Heart, in Mind, and Thought.

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PSLAM CXIX. Proper Tune.



3. Doubtless such Men go not astray, But stedsastly walk in his Way, nor do a wicked Thing : without any wand'ring.

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PSALM TUNES.

PSALM CXXII. Ipswich Tune.



II.

Our Feet that wandered wide, Shall in thy Gates abide, O thou Jerusalem sull fair, Which art so seemly set, Much like a City-neat, Whither the People do repair.

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The Tribes with one Accord, To give Thanks to the Lord, Are thither bent their Way to take; So God before did tell That there his Ifrael, Their Pray'rs together they shou'd make.

PSALM TUNES.

PSALM CXXV. Second Metre.



- 2. Their Faith is fore, still to endure, Mov'd with no Ill but standeth sure,
- 3. And as about Jerusalem
 So that no Foes can come to them,
- 4. So God indeed, in ev'ry Need, Sanding them by, affuredly,

grounded on Christ the Corner Stone, steadfast like to the Mount Sion.

the mighty Hills do it compass, to hurt that Town in any Case.

his faithful People doth defend; from this Time forth, World without End;

PSALM CXXVII. Ingatestone Tune.



2. Though in the Morn ye rife early,
And so at Night go late to Bed,
Eating with carefulness your Bread,
Your Labour is but Vanity;
But they whom God doth love and keep,
Enjoy all things with quiet Sleep.

ind:

M

PSALM CXXXIII. Weston Favel Tune.





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ned.

- z. It's like the precious Ointment, that
 Was pour'd on Aaron's head;
 Which from his Beard down to his Skirts
 Of his rich Garment spread.
- 3. And as the lower Ground doth drink,
 The dew of Hermen Hill;
 And Sion, with his Silver Drops,
 The Fields with Fruit doth fill.
- 4. Ev'n so the Lord doth pour on them,
 His Blessings manifold:
 Whose Hearts and Minds sincerely do,
 This Knot sast keep and hold.

PSALM

PSALM TUNES.

PSALM CXXXV. Knottingley Tune.



3. Q Praise him ye that stand and be, Ye of his Court, and of his House,

3. Praise ye the Lord for he is good, It is a good and pleasant thing

4. For why? the Lord hath Jacob chofe, so bath he chofen Ifrael

in the House of the Lord:
praise him with one Accord.
fing praises to his Name:
always to do the same.
his very own ye see:
his Treasure for to be.
PSALY

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PSALM CXXXVI. Verse 1, 2, 3, 4, 5, 6, 7, 8. Reading Tune.



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LY

Continued

Sing this Chorus to every Verse.

PSALM CXXXVI. Second Metre. Billericay Tune.



5 F E

2. The Lord of Lords praise ye, Great Wonders only he, For certainly his Mercies dure,

E FALLE

whose Mercies ever dure;
doth by his Power sure:
both arm and sure Eternally.



3. Which God omnipotent, The Heav'n and Firmament For certainly, &c.

was a look was a min

nued.

by his great Wisdom, he

PSALM CXXXVIII. Westerham Tuns.



- 2. Towards thy holy Temple I And praised in my thankful Mouth,
- 3. Ev'n for thy loving Kindness fake, For thou thy Name hast by thy Word,
- 4. When I did call then heardest me, The Power of encreased Strength

will look and worship thee:
thy holy Name shall be.
and for thy Truth withall:
advanced over all.
and then hast made also:
within my Soul to grow.
PSALN

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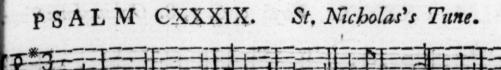
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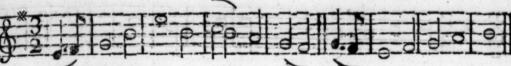
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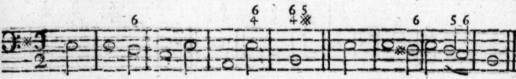
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O Lord, thou haft me try'd and known, my fitting down doft know.





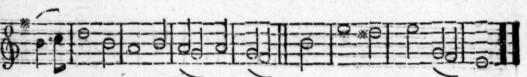
O Lord, thou hast me try'd and known, my fitt-ing down dost know,





My ri-fing up, and Thoughts far off, thou understand it al-fo.





My ri-fing up, and Thoughts far off, thou un-derstand'st al-fo.



- 2. My Path, yea, and my Bed likewife, And by familiar Custom art
- 3. No Word is in my Tongue, O Lord, Thou haft befet me round about,
- 4. Such Knowledge is too wonderfel,,
 It is so high, that I unto

thou art about always: acquainted with my Ways.

and laid thine hand on me. and paft my Skill to gain; the same cannot attain. CXXXIX. Verse 5, 6, 7, 8. Oaking bam Tune.



- 6. For if to Heav'n I do climb up, In Hell if I lie down below,
- 7. Yea, let me take the Morning Wings, and let me go and dwell, Ev'n in the very utmost Parts
- 3. Yet certainly there also shall And thy right Hand shall hold me fast, and make me to abide,
- lo! thou art present there; ev'n there thou dost appear.
- where flowing Sea doth swell.
 - thy Hand me lead and guide:

PSALM

2. M

3. A In 4 I I

PSALM CXLII. Wellford Tune.

ne.

go?

ALM



2. My Meditation in thy Sight to pour And in the presence of the Lord,

3. Although perplexed was my foul,
In way where I did walk, a fnare,
4. I look'd and view'd on my right Hand

All refuge failed me, and for my foul

my trouble did declare. my path was known to thee; they flily laid for me. but none there wou'd me know; no care did thew.

3 C .

PSALM

PSALM TUNES.

CXLV. PSALM Nazing Tune.



- 2. Great is the Lord, most worthy Praise, From Race to Race they shall thy Works
- 3. I of thy Glorious Majeffy
- And meditate upon thy Works, 4. And they shall of thy Pow'r, and of And I to publish all abroad

his Greatness none can reach: praise, and thy Power preach. the Beauty will record; most wonderful O Lord. thy fearful Acts declare; thy Greatness will not form PSALM PSAL

14.

15.

16.

PSALM CXLV. Verses 13, 14, 15, 16, Kingston Tune.



14. He, the Defires of all them
And he will hear them when they cry:

15. The Lord preferves all those to him But he all them that wicked are,

il-way;

day.

day.

each:

reach.

forre.

ALM

16. My thankful mouth shall gladly speak, All Flesh to praise his holy Name that fear him, will fulfil: and fave them all he will. that bear a loving heart; will utterly fubvert. the Praises of the Lord; for ever shall accord.

3 C 2

PSALM

PSALM TUNES.

PSALM CXLVII. Besley Tune.



- 2. The Lord his own Jerusalem And the dispersed of Israel
- 3. He heals the broken in their Heart, He counts the Number of the Stars,
- 4. Great is the Lord, great is his pow'r,
 The Lord relieves the Meek, and throws

he buildeth up alone, doth gather into one. their fores up doth he bind: and names them in their kind. his wildom infinite; to Ground the wicked Weight.

PSALM

PSALM CXLVIII. Proper Tune.

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ALM



- 2. Praise him both Moon and Sun, The same of you be done, And you no less, ye Heav'ns most fair,
- 3. For at his Word they were
 At his Voice did appear
 Which he fet fast; to them he made

which are so clear and bright: ye glitt'ring Stars of Light. Clouds of the Air, his Laud express.

all formed as we see: all Things in their Degree, a Law and Trade, always to last.

PSALM CXLIX. Cranley Tune.



the

FULL CHORUS.

MILLA



Continued.

-rd our God,







- 2. Let Ifrael rejoice in God, And let the Seed of Sion be,
- 3. Let them found Praise with Voice and Lute And with the Timbrel and the Harp,
 - 4. For why? the Lord his Pleasure all And by Deliv'rance he will raise,

and Praises to him fing a most joyful in their King, unto his holy Name: fing Praises to the same. hath in his People set:

the Meck to Glory great.

PSALM

PSALM TUNES.

PSALM CL. Sevenoak Tune.



Continued.



II.

Advance his Name and praise him in His mighty Acts always: According to his Excellence And Greatness, give him Praise.

III.

His Praises with the Princely Noise, Of sounding Trumpets blow: Praise him upon the Viol, and Upon the Harp also.

IV.

Praise him with Timbrel and with Flute, Organs and Virginals: With founding Cymbals praise ye him, Praise him with loud Cymbals.

V.

Whatever hath the Benefit
Of breathing, praife the Lord:
To praife his great and holy Name,
Agree with one Accord.

PSALM TUNES.

PSALM CL. London New Tune.



- 2. Advance his Name and praise him in According to his Excellence
- 3. His Praises with the Princely Noise Praise him upon the Viol and,
- 4. Praise him with Timbrel and with Flute, With sounding Cymbals praise ye him,

his mighty Acts always: and Greatness, give him Praise. of founding Trumpets blow: upon the Harp also.

Organs and Virginals: praise him with loud Cymbals. Tenor

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HYMNS

HYMNS and CANONS on several Occasions.

HYMN. I. For Christmas Day. Or to Bedford Tune.



S



Continued.



Continued,



Continued.

DOXOLOGY.



Comments of

HYMN II. for EASTER-DAY.



First Part of Verse II.

Hymns of Praises let us sing, Hallelujah.
Unto Christ our Heav'nly King. Hallelujah.
First Part of Verse III.

But the Anguish he endur'd, Hallelujah. Our Salvation hath procur'd: Hallelujah.

Continuede



Second Part of Verse II.

Who endu'd the Crofs and Grave, Signers to redeem and fave,

Second Part of Verse III.

Now above the Sky he's King, Where the Angels ever fing, 3 E Hallelojah. Hallelojah.

Hallelujah. Hallelujah.

HYMN

394 HYMNS and CANONS

HYMN III. for EASTER DAY.



- 2. For as in Adam all Mankind So by the Righteousness of Christ,
- 3. If then ye risen are with Christ, The Things that are above, where Christ
- 4. To Father, Son, and Holy Ghoft, Be glory as it was, is now,

did Guilt and Death derive; fhall all be made alive.

feek only how to get at God's right Hand is fet: the God whom we adore: and shall be evermore.

HYMN

2. (

3. 1

HY

HYMN IV. for EASTER DAY.



- 2. Grieve not vain Man, who Mortal art, It was his Portion, 'twas the part,
- 3. Himself he humbled to the Grave That we as certainly shall have,

mb:

IN

4. To Father, Son, and Holy Ghost, As in Beginning was is now, that thou to Earth must fall, of Him, who made us all.

made flesh, like us, to shew; a Resurrection too.

the God whom we adore: and shall be evermore.

HYMN

3 E 2

HYMN V. of EASTER DAY.



Continued:

II.

Love's Redeeming Work is done,
Fought the Fight, the Battle won;
Lo! our Sun's Eclipse is o'er.
Lo! He sets in Blood no more,
Love's Redeeming &c.

III.

Vain the Stone, the Watch, the Seal, Christ hath burst the Gates of Hell, Death in vain forbids his Rise, Christ hath Open'd Paradise, Vain the &c.

IV.

Lives again our glorious King,
Where O Death is now thy Sting?
Once he dy'd our Souls to fave,
Where thy Victory, O Grave?
Lives again &c.

y.

v.

Soar we now, where Christ has led, Following our exalted Head; Made like Him, like Him we rise, Our's the Cross, the Grave, the Skies! Soar we &c.

HYMN

398 HYMNS and CANONS

HYMN VI. for WHITSUNDAY.



Continued.

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As

Bu



What greater Gifts, what greater Love, 'Tis half the Angels Heav'n above,

can God on Man bestow: and all our Heav'n below.

III.

Hail, bleffed Spirit! not one Soul, Thou doft our darling Sins controul, but doth thine Influence feel; and fix our wav'ring Zeal.

IV.

As Pilots by their Compass steer, So doth thy facred Breathings here, till they their Harbour find : guide ev'ry wand'ring Mind.

V.

Thou to the Conscience dost convey Thy Motion first doth point the Way, the Checks that all must know: then gives us Strength to go.

VI.

But then, O Lord, our Sins impeach, But following thee we're fure to reach, the World's rough Billows roar; the fafe Eternal Shore.

HYMN

HYMN VII. MORNING HYMN.





Continued.

rife





Thy Ta 3. Let all For Go

4 'Wake Who all

5. I wake, That I

6. May I Perform 7. Glory

Grant, 8. Lord I

Guardi 9. Direct,

Thatal 10.Praise

Praise 1



and live this Day, as 'twere thy laft;

thy Conscience, as the Noon-Vay, clear; thy secret Thoughts, thy Works & Ways.

for the great Day thyfelf prepare.

and with the Angels bear thy Part: high Glory to th' eternal King.

like you may on my God depend.

have all Day long my God in fight;

may your Devotion me inspire:

- 2. Redeem thy mispent Moments past, Thy Talenis to improve, take Care,
- 3. Let all thy Converse be fincere; For God's all-seeing Eye surveys,
- 4 'Wake and lift up thyself, my Heart, Who all Night long unwearied sing,
- 5. I wake, I wake ye heav'nly Choir, That I like you my Age may spend,
- 6. May I like you in God delight, Perform like you my Maker's Will,

ed.

- Perform like you my Maker's Will, O may I never do more Ill.
 7. Glory to thee, who fafe hast kept, and hast refresh'd me when I slept;
 Grant, lord, when I from death shall wake, I may of endless Life parake.
- 8. Lord I my Vows to thee renew, fcatter my Sins as Morning Dew: Guard my first Spring of Thought & Will, and with thyself my Spirit fill.
- 9. Direct, controul, fuggest this Day, all I design, or do, or say;
 That all my Pow're, with all their Might, In thy sole Glory may unite.
- 10. PraiseGod from whom all Blessings slow, praise him all reasures here below; Praise him above, Angelic Host, praise Father, Son, and Holy Ghost.

3 F

VIII.

402 HYMNS and CANONS

VIII. EVENING HYMN.



Continued.

TT

Forgive me Lord for thy dear Son, The Ills that I this Day have done: That with the World, myself and thee, I, e'er I sleep, at Peace may be.

Teach me to live that I may dread,
The Grave as little as my Bed;
Teach me to die, that fo I may,
With Joy behold the Judgment Day.

O may my Soul on thee repose, And with sweet Sleep mine Eye-lids close, Sleep, that may me more active make, To serve my God when I awake.

While reftless in the Night I lie, My Soul with heav'nly Thoughts supply; Let no ill Dreams disturb my Rest, No pow'rs of Darkness me molest.

Let my blest Guardian while I sleep, His watchful Station near me keep; My Heart with Love celestial fill, And guard from me approach of Ill. VII.

Lord let my Soul for ever share,
The Bliss of thy paternal Care;
'Tis Heav'n on Earth, 'tis Heav'n above,
To see thy Face and sing thy Love.

Shou'd Death itself my Sleep invade, Why shou'd I be of Death asraid; Protected by thy saving Arm, Tho' he may strike, he cannot harm.

F or Death is Life, and Labour, Rest,
If with thy gracious Presence blest;
Then welcome Sleep or Death to me,
I'm still secure, for still with thee.

I'm still secure, for still with thee.

DOXOLOGY.

Praise God from whom all Biessings flow
Praise him all Creatures here below;
Praise him above Angelic Host,
Praise Father, Son, and Holy Ghost.

ed.

404 HYMNS and CANONS

Con Spirituofo.

HYMN IX. On the Divine Use of Music. Islington Tune.



2. We'll Whof

3. These

4. And By off

5. We'll Those

6 Thus And

7. And t

Praise Praise

Continued.



2. We'll joy in God who is the Spring, Whose boundless Love is rightly call'd, The harmony of Heav'n and Earth.

le.

d.

3. These Praises, dearest Lord, aloud Which, rightly tun'd, are rightly stiled the Music of the Universe.

4. And whilft we fing, we confecrate,

5. We'll hallow Pleasure and redeem, ThoseLips which wantonly have sung, shall serve our Tongues for nobler Joys.

By off'ring up with ev'ry Tongue,

that vast too much prophaned;

in ev'ry Song a flaming Heart. from vulgar Use our precious Voice;

of lawfull Joy, and harmless Mirth;

our humble Sonners shall rehearse;

6. Thus we will imitate on Earth, poor Mortals still, the Heav'nly Choir; And with high Notes above the Clouds, We'llfend with Words more rais'd Defire.

7. And that above we may be fure, Whenwe come there, our Parts to know; Whilst we live here, at home and Church, we'll practice Singing oft below.

DOXOLOGY.

PraiseGod, from whom all Bleffings flow, praise him all Creatures here below; Praise him, above Angelic Host, praise, Father, Son, and Holy Ghost.

HYMN

HYMN X.



Continued.



Like as afflicting Smoke dispel'd,
Let them be driv'n away and quel'd;
As Wax before the Fire:
Let Fraud at thy Effulgence fail,
And let the Multitudes in Mail,
Before thy God retire.

III.

But let the Men of righteous Seed,
Accepted in their Father's Deed,
Rejoice before the Shrine:
Yea let them thout 'till Heav'n refounds,
There is no need of End or Bounds,
To Joyfulness divine.

Give Praife, your Songs with Praifes blend And as your Thoughts to Heav'n ascend, And leave the World beneath: Extol his universal Name; Who rides on the celestial Flame, In God let all Things breath.

When thou Jehovah led the Way,
Before thy People, in Array,
From Egypt's barb'rous Coaft;
Thro' boundless Wilds, expoted and parch'd,
In pillar'd Majesty thou march'd,
The Captain of the Hosts.

The Earth in Extafy gave Place,
With vast Vibrations on her Base,
The present God she found;
Ev'n Israel's God. the Heav'ns dissolv'd,
And Sina's Mount, in Clouds involv'd,
Felt all the Rocks rebound.

d.

HYMN XI.



Continued.

FULL CHORUS.



III.

Other Refuge have I none,
Hangs my helples Soul on thee:
Leave, ah! leave me not alone,
Still support and comfort me.
All my Trust on thee is staid,
All my help from thee I bring:
Cover my defenceles Head,
With the Shadow of thy Wing.

IIII.

Thou, O Christ art all I want,

More than all in thee I find;

Raise the Fallen, chear the Faint,

Heal the Sick and lead the Blind,

Just and hely is thy Name!

I am all Unrighteousness:

Vile and full of Sin I am,

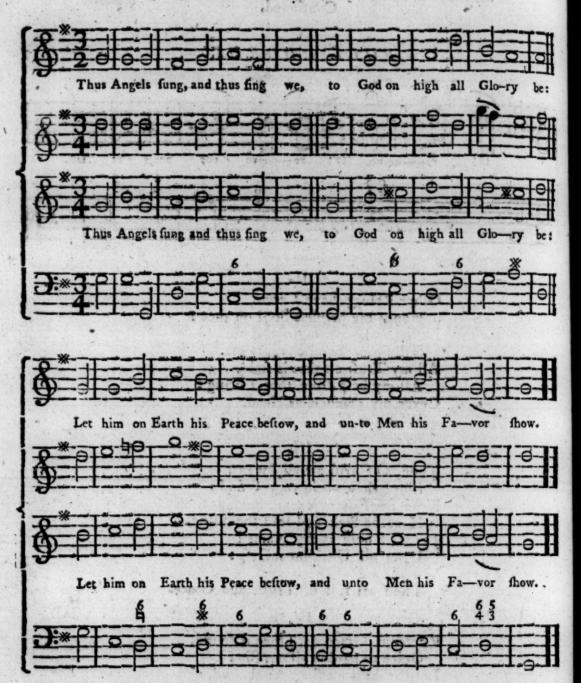
Thou art full of Truth and Grace.

IV.

Plenteous Grace with thee is found,
Grace to pardon all our Sin:
Let the healing Streams abound,
Make and keep me pure within,
Thou of Life the Fountain art,
Freely let me take of thee:
Spring thou up within my Heart,
Rife to all Eternity.

HIO HYMNS and OANONS

XII. ANGELS HYMN.



- 2. Welcome sweet Words, sweet Words indeed, What e'er is needless, these we need,
- 3. This Day fet forth thy Praifes Lord, Our thankful Lips shall now record,
- 4. And let the Church with one Accord, Hallelujah, Hallelujah,
- in Darkness, Light thro' them is spy'd: Lord, let these Words with us abide. our greatful Hearts to thee shall sing; thine ancient Love eternal King. resound, Amen, and praise the Lord. Hallelujah, Hallelujah.

XIII CAN

3d.

XIII CANON Round, of Three in One.



now these Things are hidden from thine Eyes, these Things are hid-den from thine Eyes.

412 HYMNS and CANONS

XV. CANON of Three in One.



Continued.



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HYMNS and CANONS

XVI. CANON, of three in one.



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HYMN XVII from PSALM C. Denmark Tune.



416. HYMNS and CANONS

Continued.



Continued.

Pia.

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Continueds







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MUSIC, it is a Labour sweet, A Science too, it is complete; Although it is by many flighted, Yet, with it I am much delighted: Retir'd from Bus'ness of the Day, I frequent on my Organ play; Thro' all the Keys my Fingers fly, And make it eccho to the Sky. Handel's Concerto's play most manly, And Voluntaries by great Stanley; On Diapason's, grave Adagios, And on the Cornet, brifk Allegros. With beats and Shakes and other Graces, And on the Trumpet play Vivaces; According as my Pieces fuit Forte full Organ, Piano Flute. And as I chuse my Stops to alter, In playing full I take Sefquialter; In order, for to do it well, I likewise take the Principal, Great Twelfth, Fifteenth, Cremona brave, For, in all, ten Stops I have; My Organ being of new Improvement, One Row of Keys, with shifting Movement, Full Compass too, without one Fault, And of fo fmart and fine a Tone You scarce shall hear a better one. 7 Jy 77 When on't I play and to't I fing, I make the Groves and Vallies king; With Pleasure 'twill delight your Bartin And d Sipate your Cares and Fears. With Gladness it will make you smile, For it's been heard above two Mile; And to employ more leifure Hours, The German Flute I learn'd of Bowers. * Befides I've fuch a Stock of Mufic, Wou'd make a Devil or a Jew fick; For 'greater Lover of the Science, All England o'er, I bid Defiance.

^{*} An eminent Teacher of the German Flutes

I N D E X.

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Page 405, line 5th, from under the music, for That vast to much prophaned; read, That vast to much prophaned Art;

These are the most material Mistakes that have escaped in correcting; there may probably still remain some small Ones that have escaped my Notice: as Cliss misplaced, notes wrong in the Time, and some Double Bars misplaced in the Psalm Tunes, &c. which the Reader may easily correct with a Pen.



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